



A TECHNICAL JOURNAL, DEVOTED TO THE ART OF PRINTING.

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THE NEW QUARTERLY—BIBLIOGRAPHICA.

BY W. IRVING WAY.

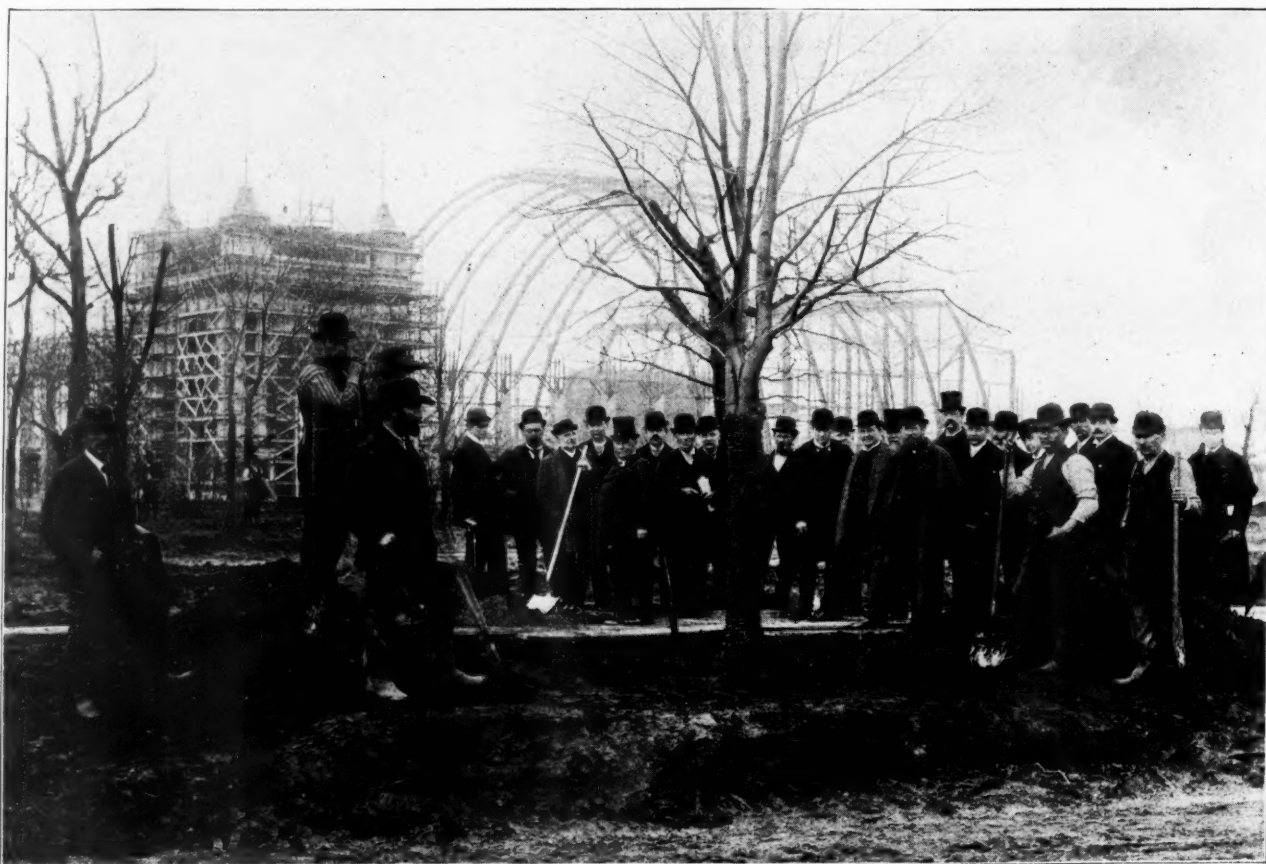


JUST as the Recording Angel, whose duty it is to keep track of the publishers, was about to balance the account of Messrs. Kegan Paul, Trench, Trübner & Co., on the completion of their scholarly series of Books About Books, these enterprising publishers were ready with the announcement of a Quarterly Magazine of Bibliography in its historical and artistic aspects. The first number of the sumptuous quarterly has now come to hand, and one is wondering what other pleasant surprise its publishers have in store for us. If France or Germany has a magazine devoted to the subject of bibliography one has not heard of it. And yet in France, especially, it is claimed that more is written and printed about books than in all other countries put together. Only a few years ago Mr. Paul claimed that he had no time for, or money to embark in uncertain bookish enterprises. But Mr. Paul was not then very old in the business, and a few years have doubtless profited him much. Failure can never overtake such an enterprise as this latest venture. The very appearance of the magazine externally insures its immediate and unqualified success. Yet Mr. Paul proposes to make "assurance doubly sure." So he announces that *Bibliographica* will be published for only three years. Its purpose being to give to the class of readers who have taken so great an interest in "Books about Books" a series of papers written by writers of authority on various points of Book-lore which require special treatment, without being of sufficient importance to be made the subject of separate works, it is not desired that the magazine should be

continued after the impulse under which it is now being started has been exhausted. So purchasers thus have a guarantee that in three years their sets will be complete, and in order that the market value of these complete sets may not depreciate, the publishers have determined to print only a limited edition of each number after the first. Subscriptions are only received for the set of twelve numbers complete, and are payable yearly in advance at eight dollars net through the importers for the American market, Messrs. Charles Scribner's Sons, New York. A special feature in the magazine will be the admission of articles in French as well as English. Each number of the magazine will contain, besides cuts in the text, several full-page illustrations reproduced by the best possible processes. The letterpress will be printed by Messrs. T. & A. Constable, of Edinburgh, on hand-made paper, with initial letters and tail-pieces specially designed by Mr. Laurence Housman. The size is large imperial octavo and each number will contain 128 pages. It may be said at once of the first number that Mr. Laurence Housman's cover and initial and tail-piece designs, though quiet, are highly decorative, while the letterpress of Messrs. Constable is calculated to command the admiration of the most critical. In the first number there is a reproduction in black and red of the title-page of "Lyndewode," with water-mark and initials of Jacobi and Pelgrim, the first stationers at the sign of the Trinity, in St. Paul's Churchyard, issued during their partnership 1506 to 1508. The first full-page illustration is a reproduction in colors of the remarkable binding on Grolier's copy of "Celsus," printed at Venice in 1497, and now in the British Museum. Mr. W. Y. Fletcher's article on the book is given the place of honor in the initial number. Among other papers in Part I of *Bibliographica* is one on

"Christina of Sweden and her Books," by Charles I. Elton; "Names and Notes in Books," by Andrew Lang; "The Books of Hours of Geoffroy Tory," by Alfred W. Pollard, and "The Stationers at the Sign of the Trinity," by E. Gordon Duff. Besides being a collector of the books once belonging to Christina of Sweden, Mr. Elton has been a careful student of the life and character of the queen, and in concluding his paper he tells us that, in his mind's eye, he has seen her "in a hundred different costumes, as a Queen, an Amazon, as a dancer, or as the Nymph Amarantha; sometimes she is in her favorite *négligé* of frayed linen, with her hands and cuffs black with ink." But

not put his name in his books. Marginalia, if by a Coleridge, is permissible, but the margin of a book is no place for impudent comments by schoolboys. "I have (or rather Mr. Lang has) an 'Angler's Vade Mecum,' of 1682, with excellent contemporary wrinkles as to flies, on the margins. But who was the angler that indited them? There is nothing to tell. We know we had a friend, two hundred years ago, but he is anonymous." "As to sketching on the margins," continues Mr. Lang, "do not our school and college books preserve the profiles of her who then was the fairest fair?" Sir Walter Scott read his books with a "very observing thumb," and his notes were pointed,



SCENE AT THE PLANTING OF THE GEORGE W. CHILDS MEMORIAL TREE,
Wooded Island, World's Columbian Exposition, May 5, 1892. See descriptive account elsewhere.

he likes her best on horseback, dressed and riding in the Spanish fashion.

In Mr. Lang's "Names and Notes in Books," one finds much that should interest and amuse readers of *THE INLAND PRINTER*, and for the present one may safely limit himself to comments on and extracts from that entertaining paper.

"What a pity it is that all owners of books do not put their signatures on a fly-leaf!—it is more interesting than a book-plate and takes up less room." Mr. Lang makes no distinction between names, but a great one he might not find offensive if on the title-page instead of a fly-leaf. The latter is the best place and to be commended at all times. But Mr. Lang does

sometimes with an envenomed pen. In a copy of Harry Maule's "History of the Picts," he has written "Very rare, therefore worth a guinea; very senseless, therefore not worth a shilling." Shelley's copy of "Ossian," with his signature, cost a friend of Mr. Lang's a shilling or two. How much would it bring if offered at one of Bangs' sales? A Grolier publication would not then be the center of interest. A book-plate is not objectionable if it be a Pepy's and in "a roguish French novel"; but the bereaved book and the book-plate when separated are deprived "of any interest they possess by virtue of their alliance." One kind of signature in a book Mr. Lang finds of little value, that of an author in his own book of verses.

Yet a first "Helen of Troy," "from Andrew Lang," is not a bad book to have, and is likely to exercise the cupidity of posterity when offered for sale by our heirs and assigns. "As to inscribed copies from friends," Mr. Lang believes they ought to have their pages cut at once. And here the poet adds an anecdote of a lady on whose shelves he found his immortal works, "pages unopened." So he cut the pages of the "next book he sent her (with a touching inscription), and, meeting her months later, he said: 'you see I saved you the trouble of cutting the pages.' 'Oh, were the pages cut?' she said, innocently; and let this be a lesson to authors."

Written for THE INLAND PRINTER.

COLORS FOR HALF-TONE PRINTING.

BY HENRY LEWIS JOHNSON.

IN every child's storehouse are treasured many bits of color. This love of color, inborn, may always be made of strong appeal. The profusion of illustration constitutes one of the greatest influences in every grade of publication, commercial, scientific and literary. The form and detail being fixed by the subjects concerned, it remains only to print them in such quality and strength of color as shall be best. Since the greater portion of printing is confined to one color, this article is limited to printing in monotonies.

Fitness to the subjects themselves controls the choice of some colors. Figures, particularly nudes, require warm tones. It is not customary, however, to be restricted to such monotonies as approach flesh tints. Browns, deep reds and rich olives are all good. Marines are the most limited in range of color, greens and blues being generally used. Landscapes allow more license in color, all of the autumnal tints being possibilities.

Next to the subjects, the purposes and uses of the print must be regarded. For permanent value, simplicity of effect is of more importance than any striking contrasts which will, in time, prove a detraction. The plain catalogue page is made attractive by some monotone which is at once decorative and an approach to the true color of the subject. Commercial printing, such as catalogues and placards, admits of stronger colors than are used in bound volumes, purely illustrative. The practical value of a catalogue illustration often requires that all of the details be clearly shown, and dark colors are necessary for this. In art catalogues the reverse is found; everything is sacrificed to effect.

Black always shows the full strength and brilliancy of an engraving. Colors which approach black in density possess most brilliancy and detail. Browns, although good, are open to some prejudice, since for many years they have been used on every fine programme, catalogue and specimen print. An order for a "fancy job" has been synonymous with brown ink. This color has one practical advantage. Where the same plates are used, year after year, in catalogues,

they become necessarily somewhat worn and battered. These defects are largely obscured by this neutral color.

Blues are not much used in half-tone printing. In their use, all of the lights, which give contrast and brilliancy to a picture, are lost. It is naturally a color seldom used for landscapes. The slow drying qualities of the ink are an objection to its use on programmes



Photo by J. W. Taylor.

Plate by Blomgren Bros. & Co.

THE CHILDS MEMORIAL TREE, APRIL, 1894.

Lime tree planted by the late George W. Childs on the Wooded Island, World's Columbian Exposition, May 5, 1892.

or any work which has to be bound soon after printing. Blue-black, of the darkest shades, is being largely used, giving marked brilliancy to the print.

Reds, in the richer carmine shades, are effective but somewhat costly. They are difficult colors to handle well, requiring very exact gradations to avoid being crude. Yellow has some important uses. Deep corn yellow is preferable to the canary shade. Greens

are good and are in great favor at the present. Particularly rich effects are obtained in deep shades of olive, yielding strength and warmth. Such prints closely approach photogravures in effect, having strength yet obscuring the half-tone lines. Instead of primary browns, blues and greens, each one is better for ordinary purposes, as it approaches black.

For the printer there is a practical and, indeed, economical side to the use of colored inks. By using the engraver's proof in black in making ready, the print may be brought up to its proper condition. The element of "rush" usually enters in at this stage. Justice cannot be done to the cuts in black, in long, hurried runs, as it is difficult to maintain the color. A slight variation in the brilliancy of the print in an olive or brown does not constitute the defect which it would in black. In place of strained effects in descriptive lines and text, the monotone is the desired decoration.

The use of monotoes is an interesting and a critical part of the work. For the simplest print the requirements of color are exacting and, successfully handled, constitute a step in advance in the art of printing.

Written for THE INLAND PRINTER.

WEAK POINTS IN TYPE DESIGNING.

BY R. COUPLAND HARDING.

IT is manifestly easier to criticise than to originate. It is also easier to suggest improvements. For the originator of designs I have much the same kind of respect as for the literary artist; and as the reader feels a certain distress when his favorite author lapses into a false quantity or defective rhyme, so do I grieve when I find a well-conceived design in letter or border depreciated in value by some small but important oversight either on the part of the artist or the manufacturer. It is not every printer who is capable of designing a new style; but it requires no special gift on the part of the job compositor to detect the shortcomings of the letter or ornament which looked so attractive in the specimen book. After thirty years of daily handling of types, my own impression is, that it is the exception rather than the rule to meet with a type design, however artistic, which has not its weak point on the practical side, in want of proper adaptation to its intended purpose. Sometimes the fault is in the direction of redundancy, more often of defect; sometimes the printer has to complain of both. Let any printer look through his office at the neglected typographical material, and ask a question or two of his overseer. "A fine border, sir, as you say; but it takes too much time to justify." "A good letter; but the customers couldn't stand that cap H. Some of them vowed it was a K, and others said it was M. Had to change the line so often that we've quite got out of using it." And so on.

It is not difficult to find a reason for this want of adaptation of means to ends so far as the minute working details are concerned. The practical man

within the craft, while he can readily criticise, suggest and improve, rarely originates. The actual new ideas, as a rule, come from without. This holds good in all branches. Probably the constant effort to attain excellence in the special line of one's training is alone sufficient in most cases to close the mind against wholly different methods of performing the same kind of work. Hand-press men, so far from inventing printing machines, first derided the idea, and then bitterly opposed their introduction. After machines came into use, the most valuable improvements in detail were suggested by machine-minders; but new types of machines, as a rule, still come from without. So with type-composing machines. Professional men and artisans in other lines have devised the most successful, and their schemes were long treated as chimerical, not by compositors only, but by some of the best and ablest master-printers. In the artistic branch again, the actual designers are usually men who have never set a display job, who know little of the special form of decoration best adapted to type, nor of its necessary limitations. In some cases, they appear to know as little of the practical side of typefounding. Even if they do, there is still a curious want of knowledge on the part of the founder as to the printer's requirements, and all manner of quite unnecessary difficulties are placed in the way of the compositor. Thus it comes to pass that some of the most artistic as well as costly designs are a disappointment—first to the printer, and secondly to the founder, who finds the sale fall off, and knows not why.

In noting new designs in THE INLAND PRINTER, I have been necessarily, in most cases, limited to the artistic effect of the letter or other design, and could only judge of it from its appearance in the specimen sheet. Such is not the case with older and familiar styles; and it has been thought that consideration of some of these might usefully take the place of the chapters on Type Novelties. In dealing with this branch, I cannot avoid going sometimes over ground which I have before taken up in articles published during the past few years, but which found their way to a different circle of readers. I intend to deal as far as possible with general principles, and in case of reference to the supposed defects or shortcomings of any particular design, it will be understood that the object will not be in any way to find fault, but merely to illustrate wherein the artist, or the manufacturer, or both, have failed to appreciate the practical and mechanical requirements of the printer. It is irritating to the workman to have to lose time and take needless trouble over some oversight of the manufacturer, who might just as easily have produced exactly what was required. If in a single instance one of these articles should lead to the printer's needs being more carefully attended to, its object will have been gained. In any case, the chapters are sure to reach the class of readers for whom they are chiefly intended. In several cases already I have known my suggestions carried into practical

effect, to the advantage both of typefounder and printer. If my criticism should evoke counter-criticism, so much the better; and should I inadvertently err as to matters of fact, any correspondent will do a good turn by setting me right. I shall not be able to follow any systematic line, but will take up points as they occur to me. Of the art of typefounding I have no practical knowledge; but I know the types themselves from nearly every great foundry in the world. And in the chapters I propose writing, beginning probably next month, my intention is to consider them entirely from the practical printer's point of view.

Written for THE INLAND PRINTER.

SOME ITALIAN PRINTERS' MARKS.

NO. II.—BY W. ROBERTS, EDITOR OF "THE BOOKWORM."

ALTHOUGH Milan was never among the most important Italian cities, from a typographical point of view, its history is nevertheless of considerable interest to students of the "art preservative." As is well known, after the year 1470 the spread of printing in Italy was very rapid, and it is to that year that the introduction of the art into Milan is placed. The date is probably too early by at least twelve months; at any rate the first book is an edition of Virgil, 1472, the printer being Anthony Zarotus, who was a native of Parma, according to his own description of himself in several of his colophons. It was not until about twenty years after he had started that Zarotus—whose name is spelt in over half a dozen different ways—indulged in the luxury of a mark, and that was of the simplest character, namely, the initials A Z crowned by a cross. No firm of Milanese printers had apparently so firm a belief in the virtue of a mark as that which is known to students of typography as "Johannes Jacobus et fratres de Legano," whose books show a selection of fourteen



J. J. et fratres de Legano.

distinct shapes and sizes, but all derivable from one common stock. The example here reproduced is in several respects dissimilar to the others, first because it was printed in red, and secondly because in the other examples (with one exception) the supporters of the shield stand immediately behind it, instead of as here on either side; in addition, this mark does not carry the initials I H S which in the other examples occupy the center of the engraving. This mark is one of the least common of this firm's, and the accompanying example occurs in the edition of Cornazano's "Sonetti e Canzone," which was published in 1503, and of which a copy is now in the British Museum. Several of the brothers' marks are in white on a black ground. The brothers started printing at Milan in or about 1480, and works bearing their imprint are found as late as 1533. For a year or two they were issuing

books, in conjunction with Girardus de Tridino de Zeis, at Pavia, 1499–1500, but the experiment was apparently not a success. The brothers during their career as printers published many books of very great importance, among which perhaps the most valuable, from an historical and typographical point of view, is the "Itinerarium Portugallesium," 1508, of which the Beckford copy realized £78. This work is a translation into Latin by Archangelus Madrignanus, a Cistercian monk, of the famous first edition which appeared at Venice, in 1507, of the "Palsi novamente ritrovati, et novo mondo da Alberico Vesputio Florentino intilulato." This important book is not uncommon minus the two leaves of index, the value of which may be estimated from the fact that they give an analysis of the contents together with the names of the discoverers. A photo-lithographic facsimile of this work was published in 1886.

SIXTVS



Sixtus Riessinger.

RVSSINGER

Sixtus Riessinger, one of the earliest printers of Naples, is in several respects a highly interesting individual. He started at Naples in 1471 under the patronage of Ferdinand I, King of Naples, with whom our printer appears to have been in high favor, for Ferdinand offered him a bishopric, which he, however, refused—probably the first and last time so high an ecclesiastical honor has ever been offered to a printer. Riessinger was a native of Strasburg ("de Argentina"); he remained at Naples until 1479; from 1481 to 1483 he was printing at Rome in conjunction with Georg Herolt. The mark here reproduced occurs in a work of Boccaccio, "Floris e Bianzefiore," 1478, and in an edition of Ovid's "Epistole"—the initials S R D A standing for Sixtus Riessinger de Argentina. It is the earlier and by far the more carefully executed of the two marks used by this printer.

The mark of Jacobus Paucidra-pius de Burgofranco is interesting as an illustration of the ingenuity with which the early printers incorporated their initials in their trade devices—for here we have no less than six letters, I A D P B F. This printer had seven marks, of which five are in white on a black ground, but differing in other respects from



J. P. de Burgofranco.

one another only in size, or in the shape of the shield on which they are inscribed. Paucidrapius appears to have suffered from all the unrest which beset so many of the early printers. He was apparently permanently located at Pavia from 1490 to 1522, but at intervals he was printing in Ticino, in 1511, in Lyons in 1520, while according to Panzer, he was at Venice in 1533. One of his earliest works was an edition of Plumbino, "Repetitiones," 1492.



Cosmus Leo Veronensis.

The mark of Cosmus Leo Veronensis offers a distinct contrast in every respect to that of the last printer. His office was at the sign of the white lion ("Blanchinus Leonis"), but whether the sign suggested the mark or vice versa is not now clear. He may be regarded as the only notable printer of Perugia — certainly the only one who used a mark — up to the first quarter of the sixteenth century. His books are rare, but not, so far as we are aware, of any particular value, typographically or bibliographically. The mark of Jacobus Suigus Sangermanates, as the Latin form of his unwieldy Italian name runs, is another illustration of the initial type, but much more graceful than the usual run of this uninteresting genus. His movements are to some extent indicated by the following "points" in his typographical career: He was printing at Vercelli in 1485, at Chivasso in 1486, at Turin and Milan in 1487, at the latter place from 1487 to 1498, and from 1498 to 1500 at Venice. This printer used three marks, the two larger being generally printed in red; the smallest example, identical, except in size, with one of the larger ones, is in white on a black ground, and appeared in the "Doctrinale Florum" of S. Marcilletus, 1492, which was one of the few books which Suigus printed in conjunction with Nicolaus de Benedictis at Venice.



Jacobus Suigas.



Aldus Manutius.

With Aldus Manutius, the printer's mark appears in a distinct and novel form, and the temptation to linger long over the fascinating epoch which Aldus may be said to have inaugurated is indeed great. But we must be brief. Although Aldus started printing at Venice in 1494, it was not until 1502 that he adopted a mark, which appeared for the first time in "Le Terze Rime di Dante." This mark, with three or four slight variations, continued to be used by the Aldine family up to the year 1546. We reproduce two examples of this famous device, the abbreviations

"ma" and "ro" in the larger, of course, indicating "Manutius Romanus." Of this mark very little need be said; it had been suggested by the reverse of the beautiful silver medal of Vespasian, a specimen of which had been presented to Aldus by his friend Cardinal Bembo, and the famous Augustan motto of "Festina lente" was also added. This mark is the origin of a large family, for it has been either adopted *en bloc* or in a modified form by many printers in every European country, and its history and "progress" would form a very interesting chapter in the annals of typography.



Aldus Manutius.

With the various marks used by his father-in-law, Andrea Torresano, or by his son and grandson, we need not now concern ourselves, inasmuch as the original Anchor and Dolphin example served, with one or two exceptions, as the model of the whole. The mark continued to be used up to the end of the sixteenth century, Paul, the grandson of the original Aldus, using it in conjunction with the elaborate coat of arms granted to the family by the Emperor Maximilian.

(To be continued.)

Written for THE INLAND PRINTER.

RECOLLECTIONS OF A FEW GOOD COMPOSITORS.

BY S. K. PARKER.

SOMETHING — it does not matter here what it was — the other day started a train of memories of old times. Well, I might say it was something in connection with a proof that was not as clean as it might be, that set me thinking about some good compositors I have known.

Back in 1867 or 1868, the firm of Church, Goodman & Donnelley, of Chicago, removed from a small office on La Salle street, near Randolph street, to more commodious premises at the corner of Dearborn and Washington streets, and an occasional "pi" in the hands of an unlucky or careless comp. was the only thing that brought to mind the making of bread and biscuit, cake and crackers, to which the building — familiarly known as the Dake Bakery — had formerly been devoted.

The practical man of the firm was Mr. R. R. Donnelley, a master of the typographic art, and energetic in character — so much so that it was always a source of wonderment to the writer that Mr. Donnelley remained so long as he did in business harness with partners who were so old-f — ahem — conservative.

It was an ambition of Mr. Donnelley at that time to build up a great western publishing house, the character of the output of which should rival the best work of the noted presses of the East. With that

end in view he was always on the lookout for good compositors, with the result that a staff of men was gathered together of which he was justly proud.

Numbered among this force of typos were Francis F. Browne, now of the *Dial*; George W. Bachelder, foreman of the *Breeders' Gazette*; Thomas Day, who is still in Mr. Donnelley's service as foreman; William Rich, afterward in business for himself; J. W. Somerville, now proofreader at Knight & Leonard's; George Cruickshank and William Huckell, now farmers; George H. Sinclair, deceased, and others whom I have lost track of.

Among those whom I know are no longer living were an original character, Moses Hallock, who could quote Scripture with unfailing accuracy, always having a text suitable for every occasion, and J. E. Tansey, an Irishman who had a Roland for every Oliver shot at him or his native country. These two individuals, with the sage remarks of Frank Browne, who acted as a sort of moderator, contributed largely to the relief of the monotony of the printery. The supervision of this force of artists rested in the able hands of Mr. Thomas Parker up to the time of the fire of 1871, when a general scattering of the members of the old chapel ensued, Mr. Parker going to New York.

At the other end of the old composing room was another chapel, under the foremanship of Thomas McIntosh, where were set up the *Legal News* and several religious newspapers printed by Church, Goodman & Donnelley. McIntosh (some time deceased) was the soul of jollity in a social way, but rather a martinet in the management of his branch, and was frequently the target for the shots of the Browne-Hallock-Tansey combination. The younger members of the bookroom force took delight in running counter to Mr. McIntosh's ideas of printing-office decorum, and would seek in various ways to stir up "Boanerges," as he was termed. One evening, when the bookroom people had to work overtime, the spirit of mischief and fun was unusually alive. McIntosh used to wear an apron of green baize, notwithstanding the fact that in general he had no use for anything Irish. So next morning, when he went to don his frontispiece, a beautifully drawn Irish harp, with the legend "Erin Go Bragh," done in white chalk by an apprentice who had a neat hand in that direction, was the first thing that met his eye. Did he storm? Well, the question and answer are really unnecessary. The atmosphere between the two departments remained decidedly chilly for a long time because the culprit was not discharged. One member of McIntosh's crew — Mr. H. S. Engle — is now with the Henry O. Shepard Company.

Were such a thing possible, an exhibit or reproduction of the work of this staff of book compositors would form a useful object lesson to many a printer of the present, in the points of evenness of spacing, perfect justification, and absence of error in proofs. It was no unusual thing for Browne to have several galleys in succession without an error, and that on medical,

geological and other recondite subjects; and the others would not be far behind, either. The matter of the several compositors, as it stood on the galleys, looking down its outer edge, would appear as smooth and even as a solid piece of metal planed in a machine, and it was a delight to handle it in making up.

The price of composition at that time was 50 cents a thousand, and compositors had a chance and an incentive to make a decent bill. It is a question whether the deterioration in the quality of work done nowadays is not partly due to the reductions made in the book scale. The constant strain of effort to get up a decent-sized string seems to have the result of causing the compositor to slight his work at every point where he thinks it may escape the eye and attention of the foreman or the proofreader. Whatever the cause, the fact remains that good compositors whose work combines the qualities of even spacing, perfect justification, clean proofs, and reasonable speed, are very scarce; the majority seem to have either "gone up higher," quit the business, or laid off this mortal coil.

Ably seconding the efforts of the composing room people were an efficient corps of pressmen, headed by the late Steve McNamara, and including William Tate, who ran the Adams press, Chris Kahler, who operated the drums, Peter Splithoff, who ran the pony cylinder, and William Lewis, who superintended the Gordons and is, by the way, still with Mr. Donnelley, while Pete is superintendent of the pressrooms of the *Boston Globe*. Steve McNamara went over to the firm of Knight & Leonard previous to the fire, and remained with them until he went into the roller business.

It may not be amiss in this connection to say that Mr. Donnelley's recognition of ability was not discouraged by the fire of 1871; for in 1873, when the writer had a temporary engagement in the proofroom on the city directory, Mr. H. O. Shepard — the head of the present extensive house of The Henry O. Shepard Company, printers of this journal — worked in the composing room, and was noted as the swiftest hand in a force of about eighty compositors.

About a year previous to the fire the writer entered the service of Messrs. Knight & Leonard, and upon the resumption of business after the "big burn," several others of Donnelley's old force were secured by this firm, including Bachelder, Huckell and Somerville. Other first-class compositors in the employ of Knight & Leonard were John F. Turner, now partner in a "feather foundry," and A. D. Lynn, who was promoted to the foremanship of the bookroom, but failing health compelled his retirement, and he finally passed to his long home.

But Mr. Donnelley seemed to have "lost his grip" on good workmen, and "Shep," like the rest, gravitated to Knight & Leonard's, in course of time becoming foreman of the jobroom, which position he held until he resigned to establish the present house.

Is the machine to be the good compositor of the future?



FRANCIS BIDDING FAREWELL TO THE BISHOP OF BAMBERG.

From painting by Carl Becker.

Half-tone engraving by
 FORT PITT ENGRAVING COMPANY,
 717 Grant street,
 Pittsburgh, Pennsylvania.

See advertisement, page 197.



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A. H. McQUILKIN, EDITOR.

ADDRESS ALL CORRESPONDENCE TO THE INLAND PRINTER COMPANY.

CHICAGO, JUNE, 1894.

THE INLAND PRINTER is issued promptly on the fifth of each month, and will spare no endeavor to furnish valuable news and information to those interested professionally or incidentally in printing, engraving, electrotyping, stereotyping, bookbinding, and in the paper and stationery trades. Persons connected with any of these lines will confer a favor by sending news from their section of the country pertaining to the above trades, particularly individual theories and experiences of practical value.

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FOREIGN SUBSCRIPTIONS.—To countries within the postal union, postage prepaid, two dollars and ninety-six cents, or twelve shillings, per annum, in advance. Make foreign money orders payable to H. O. Shepard. No foreign postage stamps or postal notes accepted.

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Furnished on application. The value of THE INLAND PRINTER as an advertising medium is unquestioned. The character of the advertisements now in its columns, and the number of them, tell the whole story. Circulation considered, it is the cheapest trade journal in the United States to advertise in. Advertisements, to insure insertion in the issue of any month, should reach this office not later than the twentieth of the month preceding.

THE INLAND PRINTER may be obtained at retail, and subscriptions will be received by all newsdealers throughout the United States and Canada.

Patrons of this journal will confer a favor by sending us the names of responsible newsdealers who do not keep it on sale.

FOREIGN AGENTS.

M. P. MCCOY, 54 Farringdon Road, London, England.
ALEX. COWAN & SONS (LIMITED), General Agents, Melbourne, Sydney and Adelaide, Australia, and Dunedin, New Zealand.
G. HEDELER, Grimmaischer Steinweg 3, Leipsic, Germany. An den-
selben find auch alle Anfragen und Aufträge Insertion betreffend zu richten.

IMPORTANT TO USERS OF CHALK PLATES.

THE article entitled "Chalk Talk" in our May issue has awakened much interest on the subject of chalk engraving and we have received many inquiries in that regard. We find we have inadvertently done an injustice to the Hoke Engraving Plate Company, of St. Louis, Missouri, the patentees of the process, described in the article, as plates made after the formula given therein would infringe their patent. The Hoke Company furnish the outfit for the work on such reasonable terms that we are persuaded no one will find it will pay him to go outside the law and make the plates. We refer inquirers to the circular issued by the Hoke Engraving Plate Company printed under business notices in this number. In our list of

new patents last month note was made of the granting of a patent for these process plates to J. L. Muller and Willey T. Crosse. We are advised that these conflict with the patents of the Hoke Company.

COMPETITIONS FOR ADVERTISEMENT CONSTRUCTORS.

AMONG the most striking and interesting features of this magazine, of recent months, the advertisement competitions have taken a very prominent place, and as a result of the favor with which these contests have been received, two of our advertisers have taken the matter up and in their own behalf now offer valuable prizes to advertisement constructors. That this development of our experiment in ad. constructing will be an incentive to a closer study of advertising on the part of our readers, we are pleased to think, and though the expression has frequently been made that our advertising pages are as carefully perused as our reading pages, it will in addition be conceded that the methods we are adopting to add novelty and value to these pages are in advance of those instituted by any magazine at any time, in so far as the actual benefits to our readers and advertisers are concerned. In consideration of the difficulties attending the awarding of prizes and other details, we beg that strict attention on the part of contestants be paid to the following

GENERAL RULES.

1. Size of paper on which proofs are submitted must be $12\frac{1}{8}$ by $9\frac{1}{8}$ inches.
2. Matter must be centered on the sheet.
3. Proofs must be mailed flat. Rolled and creased proofs will not be received.
4. Contestant's name and address, with the title of the contest, must be printed in brier roman type, set to the measure of the advertisement, and printed one inch from the foot of the sheet.
5. Packages must be plainly marked with the title of the contest.

W. N. DURANT ADVERTISEMENT CONTEST.

Elsewhere in this issue of THE INLAND PRINTER appears the advertisement of the W. N. Durant Counter, which reads as follows:

THE DURANT COUNTERS
RECEIVED THE HIGHEST
AWARD AT THE WORLD'S
COLUMBIAN EXPOSITION.
SEND FOR CATALOGUE
TO W. N. DURANT,
MILWAUKEE, WISCONSIN.

The space occupied by the advertisement is $3\frac{1}{4}$ by 1 inch. Mr. Durant desires to use it to the best advantage and therefore offers to the readers of THE INLAND PRINTER the prizes listed below in a contest for the best written and best composed advertisement to occupy the said space, made up from the subject matter of the Durant advertisement without illustration. Three prizes are offered, namely:

FIRST PRIZE: One No. 2 Standard Nickel Plated Durant Counter, or \$10 in cash.

SECOND PRIZE: \$5 in cash.

THIRD PRIZE: \$2 in cash.

Thirty proofs, as noted in the general rules, must be mailed to the office of THE INLAND PRINTER. The contest will close on July 10, and award will be announced in our August issue.

The advertisements sent in will be reproduced and shown at Mr. Durant's discretion in the regular advertising space of the Durant counter in THE INLAND PRINTER, each with the signature of the contributor attached.

CONTEST BY EVELYN PATENT TINT BLOCK CO.

This competition, offered by the Evelyn Patent Tint Block Company, of Baltimore, Maryland, is for the three most meritorious specimens of advertisement display, to be used in THE INLAND PRINTER, made from the following wording:

Evelyn Patent Tint-Block Company, Manufacturers of Specialties for Printers, New Tint Block Process, Ornaments for Book and Job Work, Novelties in Brass Rules, etc., Baltimore, Maryland. The New Tint Block Process enables every printer to make his own color plates, tint blocks, ornaments for embellishing a fancy or eccentric job, embossing dies, etc., without the services of an engraver. Over 1,100 outfits sold since October, 1892. No printing office complete without it that makes any pretensions to do fine work. Absolutely no experience required to use it successfully. Price \$15, including material, tools and instructions. Samples of work and full information upon request. Ornaments for Books and Job Work. This line embraces over 1,000 artistic designs in Sectional Vignettes, Head, Tail, Corner and Side Pieces, Ornamental Borders, Pictorial Blocks, Initial Letters, etc. These goods are all novelties and original with us. They are not typefoundry creations, but have been designed especially to enable the compositor to more fully cope with the pen artist, and produce a decorative job at very small cost. Our catalogue of these ornaments we have printed in twenty colors and tints, size of the Inland Printer, and have made it a color study as well as offering suggestions in the practical use of our Tint Block Process. Sent only upon receipt of twenty-five cents, which amount will be credited on first order for any of our goods. Novelties in Brass Rules. This line presents a freshness not usually found in specimen books and embraces in part New faces in Brass Rules, Brass Ornaments, Rule Terminals, Side Pieces in Brass, Unbreakable Brass Corners in one piece, Vanishing Circles and Ovals, Round Hole Perforating Rules for perforating and printing at one impression, Combination Brass Borders, Brass Borders in Pica Squares, etc. Specimen sheets upon request.

Following are the prizes offered:

- FIRST PRIZE: A complete outfit of the Evelyn Patent Tint Block process, including material, tools for working and instruction. Value, \$15.
 SECOND PRIZE: \$10 worth of the Evelyn Company's vignettes and ornaments for book and job work.
 THIRD PRIZE: \$5 worth of the Evelyn Company's vignettes and ornaments for book and job work.

The matter is to be utilized in the space of a half-page of THE INLAND PRINTER, 5 $\frac{1}{8}$ by 6 $\frac{3}{4}$ inches. Copy must be followed.

Time of composition will not be considered. Full latitude is given regarding display and ornamentation. The point to be observed is the most correct selection of prominent display lines and their most effective arrangement in the design.

The first prize will be given to the design meriting the greatest number of points out of a possible 35, counting practicability 5, symmetry 5, originality 5, effectiveness 5, finish of detail 5, composition 5, presswork 5, and the second and third prizes will be given on the same terms in their order.

Proofsheets, thirty in number, according to the requirements of the General Rules, must be mailed to THE INLAND PRINTER not later than July 25 next.

These competitions will in all probability be followed by others, dependent, of course, on the favor with which these are received.

A CHARACTERISTIC indorsement of THE INLAND PRINTER comes from Mr. John Thomson this month. It will be found in our advertising pages.

AKRON, Ohio, is the center of interest to the pressmen at this time, in consequence of the complications arising from the Werner Company's disagreement with its employes. As that company's pressrooms are said to be the largest in the world, general interest

attaches to the present difficulty. On another page of this issue will be found in detail statements made by those directly in interest connected with the unions.

THE Employing Printers' Association, of Chicago, with an energy characteristic of the city, are agitating a business reform that promises better things for the trade generally. The letter of Mr. W. S. Burnham, which will be found in our correspondence department in this issue, contains matter for the serious consideration of employers, and the articles and letters bearing on the same subject, appearing in this and other issues of THE INLAND PRINTER, lend emphasis to Mr. Burnham's suggestion.

WORLD'S FAIR exhibitors who were fortunate in drawing prizes under the Thacher system are now under government surveillance in anticipation of any violation of the law which fixes a heavy penalty on anyone *fraudulently* making reproductions, however crude, of any design of diplomas or medals awarded to exhibitors. Under permission of the Secretary of the Treasury, THE INLAND PRINTER last September published a reduced facsimile of the design of the diploma, but in spite of the permission granted, the plate and the files of the paper in which its impressions appeared have been demanded by the Secret Service officials and have been surrendered to them. Mr. George R. Davis, who drafted the law under which the Secret Service purports to be acting, asserts that its intent is misconstrued and that no penalty attaches to anyone reproducing the designs for legitimate advertising purposes. Prominent lawyers also deny the legality of the action of the Secret Service department. A peculiar feature in the question is that for a consideration to the proper persons additional diplomas and medals may be obtained of the government by those who have been granted awards. Foreign exhibitors at the Fair complained of the non-competitive character of the Thacher system, but Mr. Thacher explained that they did not understand it. Its beauties are unfolding gradually.

Written for THE INLAND PRINTER.

AMERICAN TYPOGRAPHICAL MAKE-READY.

NO. XIV.—BY WILLIAM J. KELLY.*

IN the last number I casually called attention to a few "faults to avoid"; not that I then thought them more prevalent than many others to be avoided, but because the tendency of some pressrooms in the larger cities seems to be to practically ignore almost every reliable and workmanlike method in their efforts to "crowd out" work for the benefit of the cheap customer. Examples of this kind are not only destructive to legitimate trade, but also ruinous to the apprentices to whom we must look for our coming pressmen.

*NOTE.—On another page of this issue Mr. Kelly conducts a department of questions and answers, experience and practical detail. Pressmen and others interested in presswork will find in this department a congenial corner for the ventilation of theories and exchange of helpful advice.

Preparatory to entering under a few other regular headings which will shortly close this treatise on presswork, I here append what will be found a

SUMMARY OF USEFUL HINTS.

BEARERS.—Build up the packing on the cylinder head of the press exactly even with the bearers on each end; then raise the bearers on the bed of the press a trifle more than type height. Adjust the impression screws on each end so that the bearers on the cylinder and those on the bed shall come together gently when on the impression. To ascertain this lay a strip of fairly thin paper on each of the bed bearers the entire length, and run through an impression on the paper. If either end of the cylinder be too high or too low the fact will be apparent by the pressure on the slip of paper. When these have been made true the machine is ready for use, after the impression set screws have been made fast. New presses should always be tested in this manner before being run; and presses in regular use should also be gone over in this way occasionally. Cylinder bearers and press bearers must not be allowed to bind too strongly, as they will wear off unevenly on the taking and leaving ends of the bed bearers. The bearers on the bed of the press should never be lower than the regular height of metal type; nor should the printing surface of the cylinder either. Pressing down the cylinder against the bed by means of the impression screws, in order to get a stronger impression, will cause convexity of the bed and otherwise injure the sensitive mechanism of both. I do not know of any two parts of a printing press requiring more equal attention and good judgment than do those mentioned, except it be that of the feed guides and grippers.

FEED GUIDES AND GRIPPERS.—By feed guides I mean all that particular mechanism which has to do with sustaining and liberating the sheet and known by some as "drop guides," including the steel tongues in the feed board, previous to being taken by the grippers in the cylinder opening. No job of presswork should be proceeded with without first having these combined pieces of mechanism accurately set so as to register. Nor should any form which must be worked and turned, or backed up by another form, or made up for different colors, be made ready until it has been definitely settled by test, with this mechanism, that it will register when made ready. To set the registering apparatus is only the work of a couple of minutes, and to attend to this as I have suggested will often save time, annoyance and material. To do this with accuracy, bring the cylinder to the front of the feed board, so that the small stud (which operates the opening and closing of the gripper bar) enters the tumbler box and arrives at the point where it merely begins to raise the grippers; the drop guides should now be perfectly parallel with each other and gently resting on the steel tongues inserted in the feed board; a sheet should now be fed up to the guides and the cylinder moved forward

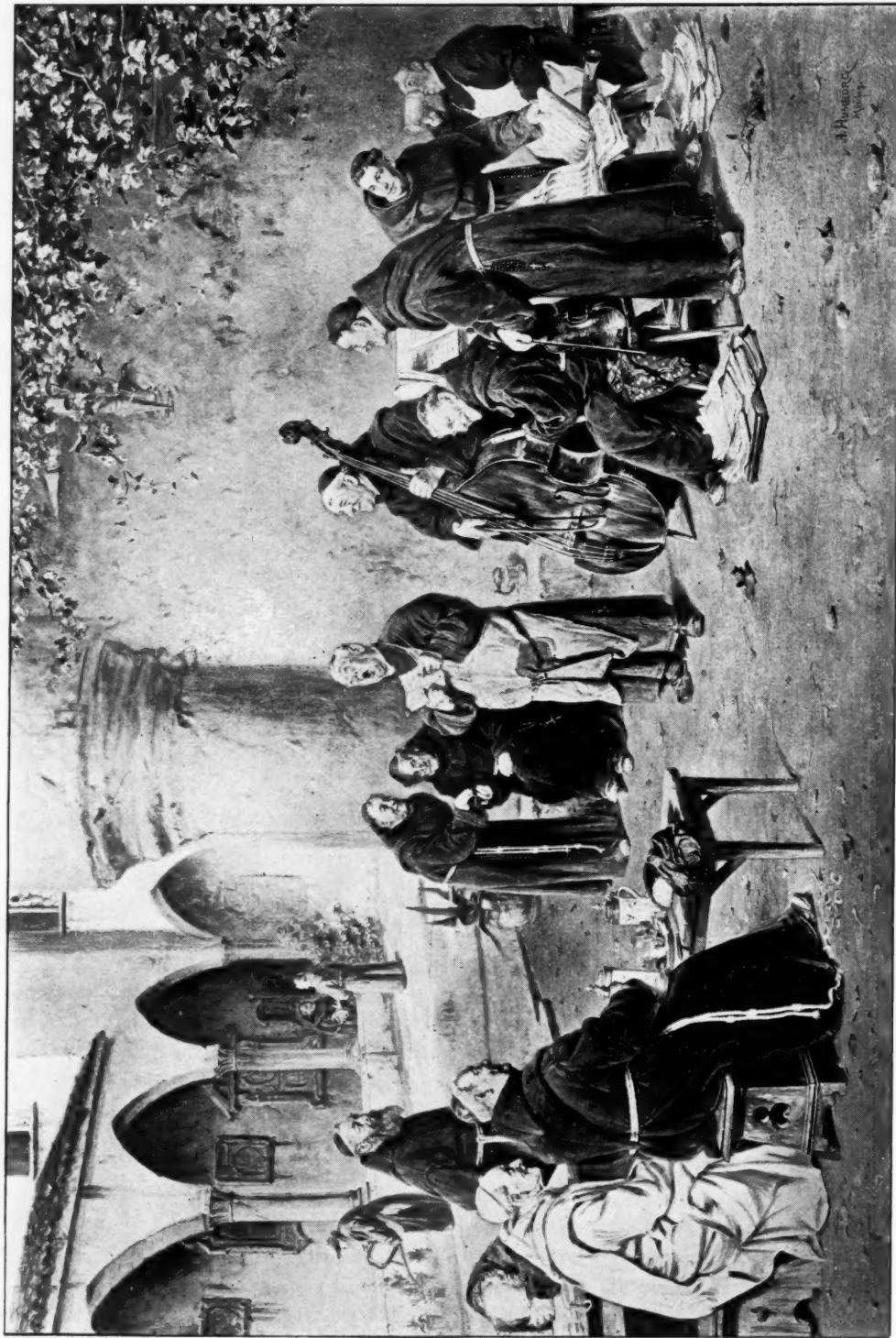
until these rise from the tongues and the grippers take hold on the sheet at the same instant. If the grippers take hold too soon they will tear the sheet against the drop guides; or, if the drop guides rise before the proper time, the sheet will slide forward and fail to register. The tongues and drop guides should not be set too far from nor too near each other, but located so as to sustain the sheet, and that no portion of it may be displaced by the rotation of the cylinder. The grippers should all take hold of the sheet at the same time, and be perfectly uniform.

THE CYLINDER BANDS.—These auxiliaries to good register and smoothness are neglected too often. Indeed, to many persons running printing presses their utility has never been encompassed. Undoubtedly their skillful use can only be acquired by experiment and observation, but the student will be well repaid for these by the gratifying results which will follow in his daily duties at press. These bands should be uniformly distributed about the cylinder, or to suit the peculiarities of the work to be done. They should not be set so as to drag on any part of the packing on the cylinder, nor should they be carried so tightly to the printed sheet as to smut the work, nor to draw the sheet out of shape previous to reaching the form. If the pressman will so set these bands that they will merely sustain the weight of the sheet against the tympan, he will derive the benefit intended from their use, but in no instance should he allow any of the bands to lap over the fingers on the gripper bar, nor to wear on these in any way. If through carelessness one or more bands bind the sheet too strongly, the register of the entire job is made a question of doubt, regardless of how carefully other details may have been carried out.

IMPRESSION SCREWS.—I have witnessed so many evils come to good presses through the abuse of these mechanical pulses, that I deem it expedient to say to all pressmen: "Do not tamper with the impression screws." Set the bed and cylinder to correct standard height; fasten the set screws, and do the rest when and where you make ready.

THE FEED BOARD.—There are feed boards and feed boards, and feed boys and feed boys, that cause no end to trouble—the latter generally being compelled to account for all of it. There are thousands of power presses today without a suitable feed board from which to feed a thousand sheets that will register on a second color. This being a fact, see to it that your feed board is perfectly stationary when in position for work. See that it does not sag from side to side when the body of the feeder is pressing against it, or when he lays his "lift" of stock on it. A loosely fitted feed board can cause great trouble and spoil much otherwise good work.

THE INK FOUNTAIN.—To thoroughly understand the manipulation of the ink fountain, one must know something about the fountain in use. Perhaps no two fountains were ever known to be alike, notwithstanding



THE SOLO.

Half-tone engraving by
THE TERRY ENGRAVING COMPANY,
Columbus, Ohio.

See advertisements elsewhere.

the word of the makers to the contrary. But I believe there is at least one way by which the most obstinate fountain blade can be made to subserve a desirable end. I have gleaned from a published essay on cylinder presswork, by a reputed authority, this valuable hint: "Adjust the ink fountain evenly from end to end first, then cut off the ink carefully where required." This is sound, so far as it goes; but suppose you cannot adjust the ink evenly from end to end; that the fountain which you are working with cannot be controlled in that way, what course we are then to pursue to effect this end does not appear. Better advice would be like this: Open up fairly the screws (which control the ink blade) the entire length of the fountain, and *begin to adjust the flow of ink at the center of the fountain*, tightening the screws gently from this point, right and left, until the ends are reached. If the correct flow is not secured at first trial, begin again at the same starting point, cutting down or opening up, as the case may require. The reason for this course will be plain when I add that to begin adjusting a fountain at the ends will certainly force a "buckle" in the ink blade, which may locate at the very point most disastrous to the form; or else it will be driven, by the screws, to the weakest part of the blade. It is next to impossible to "buckle" an ink blade when the screws are opened up and the setting of the flow of ink commences at the middle of the fountain. Should a buckle occur it is a simple matter to eradicate it by the method suggested. The most stubborn ink fountain will yield to this treatment.

(To be continued.)

Written for THE INLAND PRINTER.

MISTAKES IN HALF-TONE.

BY S. H. HORGAN.*

OH, half-tone, the crimes that are committed in thy name! This paraphrase but partially expresses the mistakes that are constantly being made in this most valuable of the reproductive processes of photo-engraving. That half-tone is the most valuable of the engraving processes cannot be gainsaid from the fact that it holds the mirror up to nature so that the latter can be reflected from the printed sheet. It records in permanent printing ink the fleeting pictures caught by the camera without the intervention of artist or engraver, and is therefore a faithful copyist. Its chief merit, however, is that it permits all this to be done cheaply. Any printer can now illustrate the matter passing through his presses, whether it be book, newspaper, pamphlet, circular or advertisement. Little wonder is it that a process which can be so universally used should be so grossly abused.

It is not pleasant to be told our faults, and though the purposes of this article might best be secured by giving some samples of half-tone misfits—some ter-

rible examples, as it were, of the evils alluded to, still that will be omitted, and only in a general way will reference be made to what can be accomplished by this process and what should be avoided.

In July, 1881, John A. Moss, the father of photo-engraving, and the writer had a long talk on this subject of half-tone. Every point about the process was a secret in those days. We were both in control of large plants. I had made in March of the previous year the first pure half-tone picture ever published, and that in a daily paper, and Moss was then experimenting on the subject day and night, so it can be understood that our conversation consisted very largely of very cautious verbal sparring, each trying to give the other as little information as possible on the subject uppermost in our thoughts. One fact we both admitted, and that was the reason it impressed me. I had said that from many years' experimenting with half-tone I had reached the conclusion that it was a process on which was stamped "Thus far can you go and no further." To which Mr. Moss added: "I have long ago satisfied myself as to the limits of its usefulness." This conclusion of Mr. Moss' has unfortunately not been reached as yet by many photo-engravers and printers. This beautiful process has its limitations, and these should be more generally known.

The first thing to be learned is how to choose a subject for reproduction in half-tone, for an unsuitable subject will give the photographer and printer much trouble, and the result will never be satisfactory.

The very best effects are obtained from a good original negative direct from nature. A delicate transparency, or positive, on glass is made from this negative and then the positive is copied in the camera by transmitted light. But few photographers have cameras fitted for this method. The next best and most practical subject is a good photograph with bright high lights and few broad shadows, the latter full of detail. The larger the photograph the better, and this can be said of most any subject for half-tone reproduction, that the more reduction it has the brighter will be the result. Backgrounds of broad, flat tints of any shade give much trouble. These can be avoided often by bringing in the border lines so as to cut off as much of the flat tints as possible.

Select the subject possessing the strongest contrasts of light and shade, for it must be constantly borne in mind that the tendency of both the reproduction by half-tone and the printing is to flatten or reduce the contrasts. Half-tone darkens the brightest lights in the picture and introduces white dots often into the deepest shadows. Then in printing, the lightest tones or finest dots in the plate are generally liable to give the strongest impressions, while the deep shadows incline to grayness.

Remember, also, that half-tone reproduces form and not texture. Wood, copper and steel plate engravers use different formulæ of lines or dots to express different textures. For instance: A placid landscape can

* NOTE.—On another page of this issue Mr. Horgan conducts a department of notes and queries pertaining to process engraving, to which the attention of interested readers is respectfully directed.

be made interesting by the use of these methods because the sky, land, rocks, grass, bark, leaves, water are expressed in different ways. Not so with half-tone. Everything in such a picture being shown by lines or dots, a placid landscape becomes absolutely dead by the time it has gone through the half-tone process.

If the subject cannot be photographed then it should be a wash drawing, that is, drawn with a brush and India ink, avoiding the use of blue, yellow, or sepia, as these only confuse the eye. If the half-tone is to be printed in black on white paper, then the wash drawing should be in black and white only, so the reproduction can be compared with it. The artist need not fear getting his contrasts too violent, as the process will tone them down.

Pencil sketches reproduce well in half-tone if they are sufficiently vigorous. Crayon drawings, if not too flat in color and there is sufficient reduction on them, give good results. A good uncolored lithograph is the best of subjects for half-tone, and so is a bright mezzotint engraving. A steel engraving can only be successfully reproduced in that way when it is so much reduced in size that the lines of the engraving become blurred into tones. This last rule applies with greater force to wood engravings. In fact, it is seldom that a wood engraving can be reproduced in half-tone.

Oil and water-color paintings, though the most interesting of subjects, give the most trouble, owing to the failure of photography to reproduce the colors into tones of similar value in light and shade. The light yellow of the hair photographing dark, and dark blue eyes photographing light, illustrates the nature of this difficulty. Paintings are reproduced, however, by making a negative, then a platinotype print on which an artist corrects the exaggeration of light and shade, and this latter picture is then reproduced in half-tone.

Photogravures, as a rule, make unsatisfactory half-tones. This is owing usually to the lack of detail in their shadows. All prints in ink from gelatine should be avoided as subjects, for the same reason. Colored photographs or lithographs, line wood, or steel engravings, should not be attempted.

The next most serious mistake in half-tone is in the degree of fineness of the screen used. By this is meant the number of lines to the inch in the half-tone plate. It would seem superfluous to state that the fineness or coarseness of the engraving should vary with the kind of ink, paper and presswork to be used upon it, and yet here is where photo-engravers and printers err most frequently. A photo-engraver is often limited to a few screens and sometimes only one, making all his plates of the same degree of fineness, regardless of the presswork. As well might a printer attempt to set all his jobs from a single or a few fonts of type.

Anyone can study out this subject for themselves in this way: Take any successful print in half-tone, and with a knife mark two points exactly one inch apart along a diagonal line of the picture, then count the

number of dots between these points and the result will be the number of lines to the inch in the screen used. Examine the paper and ink, consider the presswork, and it will be found that there must be a fixed relation between all four in order to produce the best results.

As to the relation between the screen and the result, it will shock photo-engravers to state that the number of lines to the inch in a half-tone engraving should vary from eight to one hundred and fifty, according to the use to which the half-tone plate can be put. What use can be made of a plate eight lines to the inch, will be asked. To which it can be replied that good bill-board printing may be secured from a plate of that degree of coarseness. Color plates can be made with screens of twenty to fifty lines to the inch. For ordinary daily newspaper printing screens from fifty to eighty lines should be used. Fine book paper will take plates often to one hundred and twenty lines, while any plates finer than that should be printed on a coated paper. Of course very much depends on presswork, but that is beyond the province of this department. If the photo-engraver and printer will gather from these broad statements that there is an "eternal fitness" in this matter as in all others, and that half-tone engraving is not a panacea for all the ills of illustrating, then the purpose of the present article will be attained and we will be prepared to come a trifle nearer to what we are all striving for — perfection in the art of printing.

Written for THE INLAND PRINTER.

ELECTROTYPE MOLDING.

BY A. L. BARR.

AN Irishman meeting his son, who had secured a situation with an electrotyper, exclaimed: "For the Lord's sake, Michael, what's the matter with your face?" "It is 'plumbago,' father," answered Michael. "Begorra," said the old man, "I think it's 'plum nagro.'" One of the reasons why electrotype molding is not desired by most of our young men of today, and why it is neglected by many of the foremen of even our best foundries, is that the work is very dirty. They are afraid they will look "plum nagro." Electrotpe molding should not be done by boys, but by experienced men. It is to the prospective cut, as the foundation is to the house; all of the fine work which it is possible to put on it is of no account if the molding is not properly done. Then why not give it more attention? In the first place, everything should be kept clean. Some will laugh at this and say: "How is it possible to keep a molding room clean?" I do not say, Keep the floor white, no more than I would say to the miller, Keep your floor black. It is just as essential to keep the place clean in order to obtain good results in electrotyping as it is for a successful miller to keep his mill clean. It is not uncommon in going into a molding room to see a boy pouring hot wax through a sieve with a coating of dirt so thick that he can hardly strain it. Everything goes

into the wax pot. Another thing, a great many molders think they must have a half-dozen ingredients in their wax to get a good mold, while the fact is, the nearer you can come to pure wax and work it, the better the results.

There have been hundreds of things used, but when you want to be certain of a good "job" take the pure wax. I was in a molding room not long ago, where a young man was about to take the impression or mold, and although he is quite intelligent, I was surprised to see him place on top of the form a piece of straw board so rough that it looked as though it might have been lying in the gutter for a week; it looked more like an alligator's back than anything else. This young man would be surprised if told that his mold was uneven, and yet how could it be otherwise? Oh, some will say, the finisher can fix that all right. That is the trouble, the finisher does fix it, but every time he strikes the plate with his hammer he lessens the possibility of getting a clean, sharp impression.

Another thing, in blackleading the molds necessary and proper attention is often omitted, and especially is this true in washing the mold, which should be thoroughly done.

When coating with iron filings the mold should be sprinkled from a pepper box filled with filings, instead of throwing them on by the handful, and the vitriol water should be poured on evenly instead of being dashed on by the cupful, and then giving the mold two or three rubs. The filings should always be sprinkled over the mold evenly, and then well and carefully rubbed. After the mold is well coated it should be thoroughly washed out. In making the bath care should be taken not to use too much oil of vitriol, as it is a great deal easier to add a little more than to get that little out after it is once put in. Too much will burn the shell and ruin your work. See that the current is not too strong; it is better to have a nice steady current, and take a little more time, than to make a shell in chunks with a rough looking face. Some of my readers may say, We presume this is all right to electrotype molders, but we would like to know how electrotype molding is done. It is like many other things, simple when once understood. Take some beeswax and place it in a jacket kettle exposed to moderate heat. To it add a small quantity of plumbago or blacklead, and when the mixture is warm pour it on a flat white metal plate, and smooth it over with a straight edge. After it is cool, rub on a little blacklead, and after blackleading the type form place it on the wax, and put the combination in the press for the purpose, which generally works with two toggle joints, a screw and hand wheel under the bed. After taking an impression to the proper depth the form is removed, and with a large knife the extra deep places in the mold are pared off and the large spaces are built up so as not to blacken the sheets in printing. It is then covered with blacklead and placed in a machine having a fine-haired brush, which beats the blacklead

into the mold. It is then removed to a trough and well washed with clean water to get out all the loose blacklead. The face of the mold is then sprinkled with vitriol water, that is, water that has dissolved as much copper crystals as it will hold in solution. Then it is sprinkled with cast-iron filings; this gives it a coating or fine shell of copper, and causes the current in the bath to start to deposit more readily than it would if the mold was not coated. The mold is washed again after the coating, and this is generally done by standing the mold on its edge, and having a small hose attached to a hydrant, and by pressing the end of hose secure force enough from the water to thoroughly clean out the mold.

Two copper wire rods are now fastened to the mold with a hot iron and a little wax, and it is then placed in a lead-lined tank filled with vitriol water and a small quantity of oil of vitriol. The two wires which were attached to the mold are fastened to a large wire running across the tank, and on a similar wire is attached a copper plate. One end of each of these wires which run across the tank — the mold on one, and the copper plate on the other — is connected with a wire running to a dynamo, thus forming a current from the copper plate to the mold, and while the acid cuts the copper from the plate the current from the dynamo deposits it on the mold. The thickness of shell is regulated by the time it is in the bath. After the shell is the proper thickness, which takes about three to four hours with a good current, it is removed from the mold, and being thoroughly cleaned it is ready for tinning and backing.



STUDY HEAD—BY A. FOERSTER.

BOOKS, AUTHORS AND KINDRED SUBJECTS.

BY IRVING.

MR. JOHN BRISBEN WALKER is full of surprises. He has just decided to move the editorial and manufacturing departments of the *Cosmopolitan* to Irvington, on the Hudson. Architects are now at work making plans for a printing office, to be 250 feet long and three stories high, with porticoes supported by Greek columns. It is Mr. Walker's present purpose to make his own home at Irvington, and in time he expects that all his office employes, compositors and pressmen will do likewise. Let us hope that Mr. Walker's magazine may not dim the halo of glory that surrounds the home and haunts of the gentle spirit that gave "a local habitation and a name" to Sunnyside and Irvington.

MR. GEORGE MOORE'S path is not strewn with roses, but few authors are so successful in attracting attention as he is. His new novel, "Esther Waters," has received more substantial advertising by the act of Messrs. W. H. Smith & Co., in declining to issue it to the subscribers to their circulating library, than it could have received in any other way.

IN the society columns of the Chicago Sunday *Tribune* we read that the "Young Fortnightly" held their regular meeting at the Wellington Hotel Friday afternoon. Two short papers were read, one on 'Mary Wollstoncraft,' by Miss Julia Fitch, the other by Miss Bertha Baker, on 'Mary Shelley.'

AND yet Mr. H. D. Traill, in a recent lecture at the Royal Institution (London), tells us that the relationship between Literature and Journalism is very close. Indeed, Mr. Traill is deploring the enormous over-production of literary matter at the present day. He fears that the production of printed matter has multiplied to such an extent that the number of writers threatens to outstrip the number of readers, and that the economic position of literature seems fast approaching that of the simple islanders who lived by taking each other's washing. While Mr. Traill combats the vague charge against journalism of debasing "style," he is willing to admit that there is little room for "style" in journalistic work, written as it is, against time, without leisure for revision, save such as barely suffices to correct typographical errors and avoid actions for libel. If there is only a day between the leading article and the wastebasket, it is only a question of a week or two between the book and the "fourpenny box."

AND this reminds us, by the way, that our old friend, Frank M. Morris, one of the "Fortys" and the author and owner of "The Book Shop," has lately moved his "fourpenny boxes," and other chattels, from the late sweat-shop in the State street basement, to 169 Madison street, where he may be found dispensing his wares and smiles to the unwary from 10 A.M. to 8 P.M. daily, Sundays alone excepted.

MR. EUGENE FIELD, the poet and philosopher of Buena Park, has lately issued a broadside, wherein is felicitously set forth his autobiography and autobibliography. May 1 he returned from the Sunny South and reopened in the *Record* his column yclept "Sharps and Flats," much to the pleasure and gratification of his friends and admirers.

DESCANTING on the "Duties of Authors," in a recent number of the *Illustrated London News*, Mr. Andrew Lang says the author's first duty, as understood by the public, "is to be at everybody's beck and call. He combines, with a dozen other unpaid duties, that of an unpaid editor of Answers to Correspondents." The autograph hunter is Mr. Lang's especial *bête noire*. His hand is ever open and extended, and his voice particularly rasping and persistent, and never does he seem to reflect on the tedious impertinence of his demands. "Many of them want to come and see a man—anyone will do—and then to write about his cat, his crockery, his cold in the head." Another form of ass, idiot, or imbecile (Mr. Lang uses these epithets frequently of late) is he who sends his "rubbish" to be weighed in the literary scale. "No beginner of taste or

talent is so stupid as to be intrusive. Young Coleridges and Keatses do not forward 'Lamias' and 'Ancient Mariners' to strangers, with a demand for an opinion." The duties of the editor would not be so arduous if they did. If Mr. Lang has not our sympathy he has our commiseration.

COMMENTING on the magazines of the month, a writer in the Chicago *Record* says that the "average reader doesn't yearn for instruction; he wants amusement so as to forget business cares and the fact that his wife insists on possessing a \$135 tailor-made gown, even if the times are hard. The *Century* appears to cater to the few in such contributions as 'Book-Bindings of the Past.' It is ably handled, but it is more than probable that not one subscriber in twenty would find it of any great interest." One regrets the paragrapher's domestic affliction, and can readily understand that reading about costly bindings must irk him, but why didn't the paragrapher confine his attention to the other nineteen articles in the May *Century*, and let the other subscriber have Mr. Matthews' entertaining and instructive paper on bindings to himself. Tastes differ, hence the diversity in magazine literature.

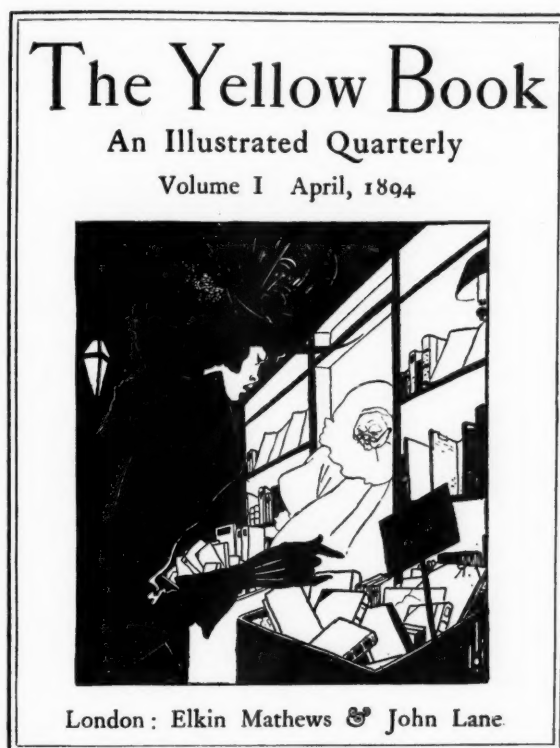
APROPPOS of the point of view, one may read in the Chicago Sunday *Tribune*, Mr. G. W. Smalley's cablegram that the two notable books of the week are Mr. Swinburne's "Astrophel," and Lord Wolseley's "Marlborough," while in the same issue of the *Tribune*, and on the same page, Mr. Harold Frederic tells us in his cablegram that the one book of the week "worth mention" is "The Diplomatic Reminiscences" of Lord Augustus Loftus.

ONE has not seen a reference by either of the *Tribune's* London correspondents to *The Yellow Book*. And yet periodical literature on both sides the Atlantic has been literally teeming with references to and reviews of this novel publication for the past three weeks. These references and reviews have differed as widely from each other as *The Yellow Book* itself differs from other periodical literature. Before quoting any of these different opinions, many of them so amusing in themselves, and all of them so generally helpful to the new



quarterly, it may be well to set forth more fully than has hitherto been done in these columns, some account of *The Yellow Book*. The editor is an American, Mr. Henry Harland, who, by his pen-name of "Sidney Lusk," is well known. The art department is under the direction of Mr. Aubrey Beardsley; and the publishers are Messrs. Elkin Mathews and John Lane. From an interview, lately reported in *The Sketch*, we learn that *The Yellow Book*, as it stands today, is the invention of Messrs. Harland, Beardsley & Lane. "It would hardly be worth while tracing the idea from its first conception," says the interview, "as it grew, shall we say? like the mustard seed." There is a connection between mustard and the color of the quarterly. "We considered ever so many names," say the interviewed,

"and at last came to this: Why not call it after some color, green, or blue, or anything else? We preferred yellow, and then, as to the name 'Book,' why, that's also very simple. The quarterly is to be a book, a thing to be put in the library, just like any other volume, a complete book." To these young men the time had come for an "absolutely new era in the way of magazine literature," for something clever, "distinctive," not "precious or eccentric," yet "popular in the best and truest sense of the word." "Distinction, modernness," these are the two leading features. To find the book on the booksellers' counter is to examine it, and to examine is to buy. No matter what the passing generation may say of it, the seeker after the new, the end of the century literature, will not pass it by. Our reproduction of the front cover of the book shows only the



Price Five Shillings Net

form, very much reduced (the original is $8\frac{1}{4}$ by $6\frac{1}{2}$ inches), nothing of the striking effect of colors, yellow and black. This design is Mr. Beardsley's, as also the other, reproduced from the prospectus, which is quite as effective as any in the book.

One marvels that so slight an error should have crept into the typography of the cover. "Aprtl" is a blemish, but perhaps it disfigures only the second edition. There may be typographical errors in the text of the book, but one has not found them if there are. Certainly no criticism can be made of the form, which is easy to handle, or the old-faced type, or the presswork, which is clean and perfect, or the flexible sewing, or the quality of the paper and proportion of margins. And by the time the next number appears we shall know where to look for the Table of Contents, which is placed ahead of the title-page.

As to the art and the literature of *The Yellow Book*, what should one say? A variety of opinions may help to guide the reader of these notes. A leader-writer in the *London Daily News*, which may be Andrew Lang, finds the cover "artistically jaundiced"; while Logroller, in the *Star*, describes it as bright and smart. The *St. James Budget* objects to Mr. Beardsley's drawings as "ill-drawn and morbidly conceived," while *Public Opinion* hails them as "an unqualified success." One is tempted to quote just here the following note to the

editor of the *London Daily Chronicle*, and the latter's comment:

SIR,—It is a matter of sincere regret to me that your reviewer's copy of *The Yellow Book* did not contain the portrait of Mrs. Patrick Campbell. For the benefit of your readers I may add that every other copy did.

Yours obediently, AUBREY BEARDSLEY.

[We congratulate the more fortunate possessors of the portrait. Our own copy, it is true, contained a female figure in the space thus described, but we rated Mrs. Patrick Campbell's appearance and Mr. Beardsley's talent far too high to suppose that they were united on this occasion.—ED. D. C.]

One has no occasion to withdraw the opinion already expressed on Mr. Beardsley's work in a previous number of *THE INLAND PRINTER*, but this modification may be permitted. Flattered by the success that has been his, Mr. Beardsley seems to have exaggerated the grotesque features of his decorative work, and to have introduced a trifle too much of the grotesque into his portraits of real people. One hardly expected the Miss Gilders to like either the art or the literature of *The Yellow Book*, and, in fact, their comments "for-ninst" is usually one's greatest inducement to buy. But to return to the London criticisms on the literary part of the quarterly. "The Death of the Lion," by Mr. Henry James, is found "difficult to read" by the *Pall Mall Gazette*, while the *Westminster Gazette* says that "it is very near Mr. James' best—there is satire, humor, and epigram enough in its fifty pages for half a dozen ordinary stories." The *Birmingham Gazette* dismisses Mr. George Saintsbury's "Sentimental Cellar" as "pompous and empty," while the *National Observer* thinks it "a clever fantasia on wine and women." One reviewer calls George Egerton's "Lost Masterpiece" "a nothingness of words," while another finds it "a clever impressionist record of moods"; and so on all along down the list. A mere glance at the more important essays and poems must convince the most skeptical of one thing—the superiority of the quarterly as a whole. The essay by Mr. Arthur Waugh, entitled "Reticence in Literature," and the poems by Messrs. Edmund Gosse, John Davidson and William Watson, not to mention several others almost equally good, would confer distinction on any magazine. And the public appears to be single-minded in its verdict, as the first edition of 5,000 copies was exhausted in five days, while a second large edition went out of print in five more, and a third edition had to be prepared immediately. On the day of publication the contributors gave a dinner in their own honor, of which a lively account is given in the *Critic* (N. Y.) for May 5.

Written for *THE INLAND PRINTER*.

PATENTS OF INTEREST TO PRINTERS.

BY FRANKLIN H. HOUGH.

ABOUT the usual number of patents relating to the printing interests were granted during the past month.

Ralph J. Sachrs, of New York, received a patent covering the process of making a printing plate having a bar-metal printing surface, and therefore one which will stand great service.

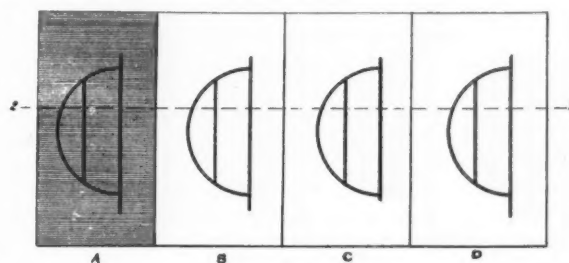


Fig. 1 is intended to illustrate the plate during the different steps in its manufacture. A plate of soft metal is first coated by electro-deposition with a layer of nickel, copper or other

hard metal. To this coating is transferred the picture to be produced, as shown at A. The uncovered portions of the hard metal surface are then etched away by galvanic caustic means until the soft-metal body of the plate appears, as shown at B. To produce a half-tone plate, the plate is subjected to a slight additional chemical etching.

Fig. 2 illustrates a perforating mechanism for cylinder printing presses, patented by Eugene Kellner, of Waco, Texas.

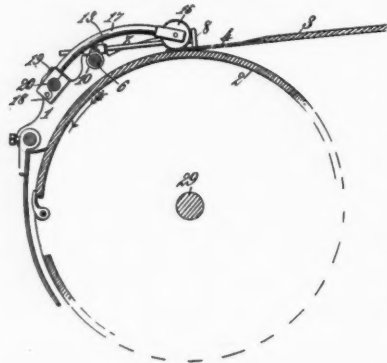


FIG. 2.

The object of the invention is to provide a simple automatic device adapted to produce lines of perforations at any required distance apart and of any desired length in paper or cardboard, when printing blank checks, tickets, etc. The perforating wheel 16 is carried by a curved arm 17, adjustable along the shaft 20. The shaft is turned to lift the perforating wheel from the paper when it is desired to interrupt the perforating, by means of a link attached to a crank at one end of the shaft, and the link is actuated by a cam moving with the impression cylinder. It will thus be seen that the paper is perforated as the cylinder takes the sheets from the feedboard, before being printed.

Fig. 3 shows a longitudinal view through a machine for drying papier-maché matrices, being the joint invention of Edgar and Albert E. Hall, of Cambridge, Massachusetts. The outer cylinder is stationary and between its double walls is a filling of asbestos. Within this casing revolves a screen cylinder

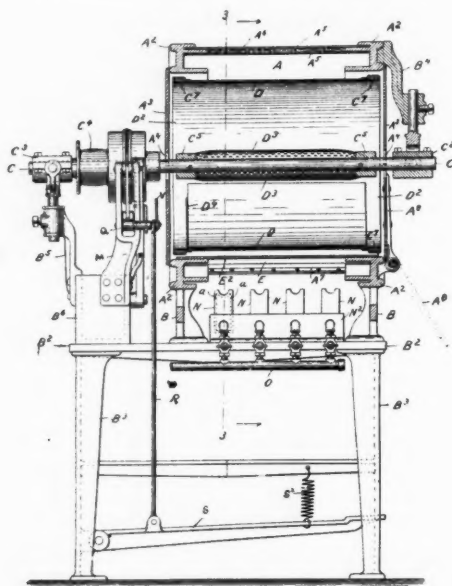


FIG. 3.

having an end door to admit the matrix. Beneath the cylinder is a series of gas jets marked N. The cylinder containing the matrix is rapidly rotated until the form is thoroughly dried.

Two multi-color printing presses were patented by William C. Wendte, of Boston, Massachusetts, and the patents were assigned to E. L. Forbes, of the same place. Both of the patents are illustrated by cuts, because it is thought that they are of more than usual importance. In Fig. 4 will be seen the usual arrangement of form and impression cylinders in one style of press. The impression cylinder has a number of

impression surfaces, each carrying a sheet of paper. The form rolls apply the various colors one after another until the picture is completed. It will be noticed that each form cylinder carries two forms separated by spaces which correspond in size

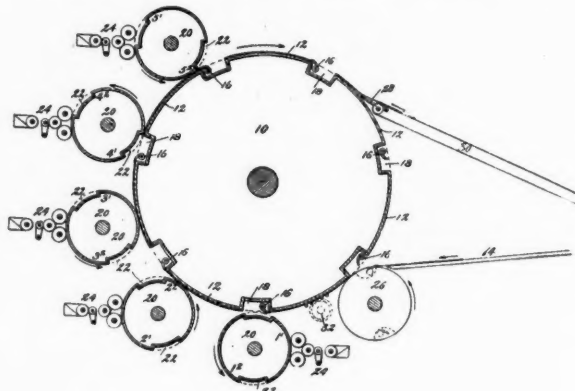


FIG. 4.

and position with the spaces upon the impression cylinder. Both forms upon the individual form cylinders are inked from the same rollers.

In a modified style of apparatus (Fig. 5) each cylinder has two sets of inking apparatus applying different colors and so arranged that by cam action each form is always inked with the same color. When so arranged two jobs can be run off at once, each alternate picture being printed from one set of

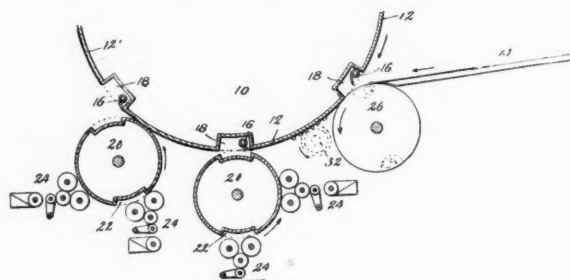


FIG. 5.

forms in proper colors, and the rest from the other set of forms, in different colors.

In Fig. 6 is shown another type of press by the same inventor. The impression cylinder has three, five, seven or more impression surfaces. Each surface ultimately receives a sheet, but not in immediate sequence, because the grippers are only closed when every second impression surface is reached. In operative contact with the impression cylinder are a number of form cylinders, one for each color. There is always a

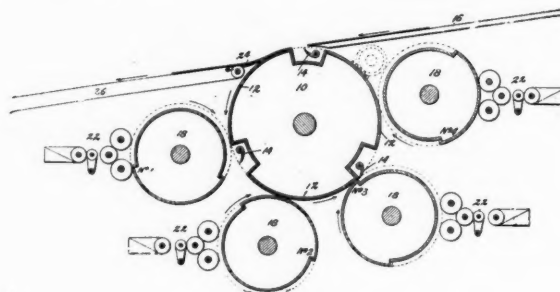


FIG. 6.

vacant space upon the impression cylinder beneath the successive sheets.

Manley M. Gillam, of Philadelphia, Pennsylvania, received a patent (illustrated by Fig. 7) for an apparatus for coloring the printing surface of linotypes. The freshly cast bars are so



REVERIE.

Half-tone engraving by
AMERICAN PROCESS ENGRAVING CO.,
248 Race street, Cincinnati, Ohio.

See advertisement, page 197.



While our columns are always open for the discussion of any relevant subject, we do not necessarily indorse the opinions of contributors. Anonymous letters will not be noticed; therefore correspondents will please give names—not necessarily for publication, but as a guarantee of good faith. All letters of more than 1,000 words will be subject to revision.

THE INVENTOR OF THE ROUTING MACHINE.

To the Editor: KANSAS CITY, Mo., May 5, 1894.

Mr. Heber Wells, of New York, takes exception to my statement that the router has been in use for more than a century. He says his father, Mr. David Wells, was the inventor of the router.

I once missed an excursion boat by getting hold of the wrong time card, but I have been glad of the fact ever since, because the boiler exploded during the trip. Now, if by making this mistake, to which attention is drawn by Mr. Wells, I have been instrumental in giving to the readers of THE INLAND PRINTER the name of the inventor of the router, I must say I am glad I made it. In all of my researches I have never been able to discover the inventor of the router, but I have found that there was a machine of some description used in Germany over one hundred years ago for gouging out white or soft metals.

CHARLES T. MURRAY.

FROM TORONTO.

To the Editor: TORONTO, Ontario, May 15, 1894.

In the last issue of your journal appears an admirable article from the pen of H. A. Blodgett on "Our Typothetæ," and which at the first glance I was sure referred to this city. Mr. Blodgett has, unintentionally, neatly hit the Employing Printers' Association of Toronto in that article. It is now some three months since that society met, elected officers, resolved and whereased, but at the present time no change has taken place in the mode of doing business, and the same cut-throat way of working is still in vogue. The streets are swarming with canvassers, and business men are annoyed by the horde of persons soliciting for printing. Prices are low, business is dull and a general demoralization prevails in the city. On the evening of the 11th, at the banquet of the association, Ex-President Shepard, in replying to the toast of "Our Association," claimed that the entire trade should not be condemned for the shortcomings and errors of individuals, and stated that the association was doing all in its power to educate its members, and he confidently looked for improved conditions as the result of its labors. I would be very sorry to condemn the association for the fault of a few, but in this case it seems to be the fault of the many. It is only the few who are trying in any way to conform to the rules and demand a fair living price for the work turned out. Printing today is actually done in this city for little more than the cost of paper, and I know that it is not the "bedroom" offices which are taking the work, either.

All the offices are nearly at a standstill at present, but the future looks brighter, and I hope before many weeks a large number of men who are now walking the streets will be again back at the case.

The Murray Printing Company has removed to much larger premises on Adelaide street east, and will in a few days start on an edition of the provincial directory.

The annual banquet of the Employing Printers' Association was held at the Walker House on Friday, May 11, about fifty

sitting down to the table. President Rutter occupied the chair. Among the guests present was W. J. Wilson, president of Typographical Union, No. 91. After the edibles were disposed of toast and song passed away a very pleasant evening.

WELLINGTON.

PLAN TO CREATE HARMONIOUS AND UNIFORM ESTIMATING.

To the Editor: HARTFORD, Conn., May 12, 1894.

I inclose herewith a copy of a letter asking for estimate on a book, which was duly made and forwarded to the correspondent. It strikes me that it might be of interest to your readers if the letter were published (without names or location being mentioned), with a request that the printers throughout the country make out and forward estimates based upon the memoranda given, a preferred number of the same to be published at different times in detail in THE INLAND PRINTER—not in the form of a reply to the correspondent, but as would naturally appear in the estimate book or file held in the office. Of course, there would be nothing like competition in the matter, and the names of parties responding might be withheld. Such a collection would, no doubt, prove a curiosity, and the diversity of ideas regarding the proposed work be quite remarkable. The estimates submitted would be so many object lessons to the craft, and such an interchange of opinions might be productive of great good, and tend to create a more harmonious and uniform system of estimating among the printers of the country.

Will you kindly give your opinion regarding the suggestion, and greatly oblige a subscriber?

A. P. F.

(COPY.)

May 1, 1894.

GENTLEMEN,—I am about to publish a Family History, and at the present moment am taking measures to make choice of a printing house. Please report your terms, as early as possible, on the following suppositions:

1. Five hundred copies.
2. Modern old-style letter.
3. Fine calendered paper.
4. Sewed, with paper cover, for two volumes.
5. Size of page of matter, 4¼ by 7¼ inches.
6. Type:

Long Primer, 8,460 lines of MS., comprising say, 12 words each line.

Bourgeois, 23,041 lines MS., 12 words each.

Brevier, 76 lines MS., 12 words each.

Minion, 1,262 lines MS., 10 words each.

Nonpareil, 17,655 lines MS., 10 words each.

Nonpareil, 1,964 lines MS., 12 words each.

Total, 52,458 lines of MS.

The indexes will probably add one-sixth or more (in nonpareil), and the introductory matter twenty or thirty pages.

Note that there is a great deal of literal quotation from ancient records.

There are about 1,250 families. A large percentage of the work is biographical and historical.

In this preliminary estimate, nothing further need be considered.

Yours truly,

[Our correspondent's suggestion has many points to recommend it. THE INLAND PRINTER will be pleased to receive the bids of employing printers on the plan proposed, for publication.—EDITOR.]

FROM TEXAS.

To the Editor: HOUSTON, Texas, May 10, 1894.

For a long time I have had a desire to visit the Lone Star State, but I was not prepared to find Texas so progressive and prosperous. In Houston the machines have forced many of the craft to look for other occupations, and I was pleased to learn that the city recorder, city assessor, city scavenger, market master and one of the members of the board of appraisement are all printers. "Hulda" Miller, who was delegate from Houston to the International Typographical Union convention at Chicago last summer, has been appointed market master.

It is a very phat take and the prints here are congratulating him. "Hulda" operated a linotype on the *Post* up to the time of his appointment.

The *Post*, the only newspaper in Houston, runs two forces. As the office is anxious that the night staff shall be the fastest in the state, strangers who prove to be good operators are generally provided for. The "mills" (as they call them in Texas) are some of those that the Chicago *Inter Ocean* tried and found wanting a couple of years ago. If the linotype company had continued making this style of machine we would still be setting the newspapers of the country by hand. They suffer greatly from general debility, and have a habit of refusing to do their duty at the most unexpected moments. Considering the machines, the night operators are really experts, for not only do they average 4,500 an hour for the week, but they have to be very familiar with the machinist's part of the job.

The business manager of the *Post*, Mr. J. L. Watson, is also an agent for the linotype company, and has placed over one thousand linotypes throughout the country. He is said to receive \$500 commission on each machine.

The problem agitating our membership is how to give every man who holds a card the opportunity of learning the machines. On the *Post* one may practice on the machines by paying 25 cents an hour to the machinist for the privilege. However, as the machines are run night and day, there are not many opportunities for practicing. Still, the idea seems to be a good one. If unions could make arrangements with the machinists, the offices could not object, as the machinist is responsible for the machine.

FREE LANCE.

FROM DETROIT.

To the Editor:

DETROIT, Mich., May 13, 1894.

A question that is receiving a good deal of consideration in this city among the printers is the formation of so-called coöperative printing concerns. By this is meant that a number of members have formed themselves into a company and lease the material from the firms already established. The direct reason for the formation of these has been the introduction of typesetting machines which has thrown a large number of printers out of work. A number of weekly journals that were formerly set by hand are being set by a company that rent their machines in an office; legal work is also done, such as briefs, etc. Up to the present there are three such companies in existence. The work, records, briefs, etc., is all done by hand, they also doing all the soliciting themselves. A good deal of opposition is being brought against this move. The members of these companies say they must have work and claim this is the means of getting it. A large number of the membership hold that it is a conspiracy and will ultimately result in the lowering of the existing scale, saying that the parties in the deal can under no circumstances make the scale. Employing printers also claim that it is injuring their business and an injustice to them where they pay union prices and come into direct competition with these concerns. The question has been under consideration at the meetings of the union, but no conclusion has been arrived at and in all probability President Prescott will be called upon to decide this perplexing question. It has been said that similar companies have been formed in other cities.

Detroit Union adopted a resolution petitioning Congress to pass the Manderson-Hainer Bill No. 1,353, bearing on the postage of trade and fraternal papers.

The following from Secretary A. H. Smith's annual report may be of interest: The union during the past fiscal year held twenty-two meetings. Applications, full membership, 23; probationary, 4; reinstated, 1. Elected, full membership, 17; probationary, 5; reinstated, 1; rejected, 7. Initiated, full membership, 18; probationary, 1. Traveling cards deposited, 95; revoked, 1; taken up, 3; working cards taken up, 1. One name was taken from the honorary roll; suspended from

office, 1. Sixteen withdrawal cards were granted and 157 cards issued. Two members were sent to the Childs-Drexel Home, and by death the union lost five members. The total expenditures during the year were, \$4,207.57.

The local union held a special election last week on the following amendment submitted by the International Typographical Union:

SECTION 124. No member of a subordinate union shall work on a morning or evening newspaper more than five days in any one week nor more than fifty hours where a substitute can be obtained. A fine of one day's pay shall be imposed (for each violation) upon any member found guilty of violating said law. And it shall be obligatory on the part of the local union in whose jurisdiction said violation occurs to impose and collect such fine.

The vote cast on the same was very light, 125 voting for it and 103 against it.

A movement is on foot in this city to establish a labor paper to be controlled by the trades council. There is a good field here, and it is to be hoped that when such a paper is founded that the rank and file will also support it. A vote is being taken in the different unions to get the sentiment on the independent political action adopted by the American Federation of Labor, and the idea seems to be to advocate these principles in the proposed labor paper.

Charles S. Hathaway, one of the best known newspaper men in this city, has bought the *Jury*, an independent weekly journal. The same is a sixteen-page journal and has a handsome typographical appearance. As its name implies, it is to sit as a jury on all things that transpire, socially, politically and otherwise, and render its verdict the same as twelve men tried and true. Mr. Hathaway was for a number of years on the staff of the *Free Press*; also for a time Washington correspondent for some of the leading dailies of the country. His many friends wish him success in his new field of labor, and trust that the verdict of the *Jury* will always be a just one.

The Detroit *Free Press*, which has been in its present quarters for the past ten years, will soon occupy their new quarters. They expect to be in their new home about June 1. The book, job and poster department will remain in the old place.

P. A. L.

THE EMPLOYING PRINTERS OF CHICAGO.

To the Editor:

CHICAGO, Ill., May 9, 1894.

In the absence of an official organ of the Master Printers' Association, it is to be hoped that the members will avail themselves of your courtesy in opening your columns for the discussion of the subjects now uppermost in their minds.

The present movement for the betterment of the trade owes its inception, I think, to conditions outside of what is known as the panic of 1893, and therefore has all the essentials of permanent utility, or perhaps more correctly, of a permanent necessity. The pathway of history is strewn with the bleaching bones of ninety per cent of the erstwhile great printing houses of Chicago, and of the few concerns now in existence who can boast of ten years uninterrupted success, nearly or quite every one has survived by virtue of specialties, which remove it to a greater or less degree from the domain of purely jobwork.

This vast Sahara, which has engulfed so much of the brains, energy and capital of our craft, is one almost entirely of their own making, and this fact it is which encourages us to hope that the present movement is destined to have an important bearing on the future of the printing trade in Chicago.

Of all existing evils of the printing business not one, in my judgment, is so monstrous, so far-reaching in its effects and so utterly unjustifiable as the practice of cutting prices, "just to fill up," during periods of dullness. Consider for a moment. No other business in the world is expected to run at high pressure the year around. The merchant and manufacturer have their dull seasons and in most cases are satisfied to spend that

Blank form for use in estimating prices for jobwork, prepared to show every item of expense entering into the cost of a job. Reported by committee of Employing Printers' Association of Chicago.

ESTIMATE BLANK — (Firm name)

Binder folio.....

For
 Description
 Size of sheet or page cut to sheet
 Quantity Quoted \$ Quantity Quoted \$
 Remarks

	QUANTITY.	QUANTITY.	QUANTITY.
PAPER: (Body) sheets, size and weight quality @ Handling and cutting, etc.			
COMPOSITION: hours @ per hour Composition Ms @ per M. Electrotypes and engravings cost Electrotypes and engravings profit Lock-up forms hours each total hours @ per hour			
MAKE-READY: forms hours each total hours @ per hour Running forms hours each total hours @ per hour Ink pounds \$ per pound Extra for colored ink, wash-up, etc. Jogging and stacking up			
PAPER: (Cover) sheets, size and weight quality @ Handling, cutting, etc.			
COMPOSITION AND LOCK-UP: printed pages hours @			
PRESSWORK AND MAKE-READY: forms hours each hours @ per hour Scoring and folding Perforating, punching Numbering, paging Tableting and trimming			
RULING cross lines hours @ per hour Ruling down lines hours @ per hour			
BINDING: (Pamphlet) forms folds each folds @ Gathering Tipping and inserting Stitching Smashing Covering Trimming Mailing or shipping			
BINDING: (Blank books) Board size No. @ Leather skins @ Cloth yards @ Folding Sewing hand, wire, machine Forwarding Finishing Stamping Numbering, paging Index, leather, cloth, paper Trimming, round cornering			
EXTRAS Shipping and delivering			
Total			
Add per cent for office expenses, insurance, etc.			
ADD PROFIT			
PRICES QUOTED			

in the customer's ear—"I am a little dull now and I'll do this job for you cheap just to keep running," and breathes a sigh of relief as he squares his conscience with the reflection, "Well, I would have to keep the boys on any way, and they might as well be doing this, even if I don't make anything on it."

We might look with complacency upon this species of idiocy if its penalties were paid by the individual alone, but every time a job is taken below a legitimate and profitable price the entire trade suffers in consequence. The customer will never again pay a higher price for the same work. He will shop around until he finds someone who will meet the price again. And there's the rub—printers do not seem to have the moral courage to refuse a job at any price, and this is particularly the case if business happens to be slack. Thus with each recurring period of dullness, this senseless slashing of prices records a new notch in the degradation of the printer and adds to his already overweighted burden of competition.

We have been supplied with carefully prepared statistics taken from the books of several large and well managed establishments in this city and tending to show that an average of thirteen per cent of lost time is incurred in the pressroom. Statistics are not so complete in regard to the composing room, but we may assume that it is not nearly as much; indeed I think not over five per cent of time is actually lost in this department. This would give an average of nine per cent of time lost in these two departments. (I assume that the two departments are nearly commensurate and admit such variation as the nature of a particular business implies.)

If we now add for dull periods not included in the above, eight per cent (equal to one month of entire idleness per year), we shall be pretty close, I think, to the actual facts. By this method of figuring we arrive at the conclusion that about seventeen per cent of our time is entirely unproductive and must be paid for out of the profits of the business. I am aware that the thirteen per cent above referred to as time lost in the pressroom is included by the committee in its estimate of the cost of running a cylinder press, and, of course, if their schedule were adopted as the basis of figuring, so much of the lost

time would be provided for. *This is an item of expense as fixed and absolute as those of rent and taxes, and no job is profitable to the house which does not pay its proportion of the lost time.*

Now, if we adopt a basis of figuring which demands of each and every job its proportion of the lost time, we may look with equanimity upon a short period of idleness, knowing that we have fully provided for it on the basis of an average year's business. And after all, what other reliable method is there of ascertaining the cost of doing business than that which

time in posting themselves in preparation for the coming active season—in cleaning up their stores and factories, making needed repairs, etc.—and, best of all, taking much-needed rest and recreation. But the printer contemplates a short season of idleness with feelings of dismay. Visions of notes coming due, landlords clamoring for their rent and pay-rolls unearned, strike terror to his heart, and in an agony of desperation he rushes out to find someone who wants some printing. This done he figures way below what he knows it would cost him to do the work (for fear of losing it), and whispers persuasively

contemplates all the results of a given period. Is it not a curious fact that while the management of almost every business in which men engage has been reduced to an exact science, the business of job printing is today almost without statistics of any value in determining the product of a given plant or the cost of turning it out? This is largely due, no doubt, to the endless variety of specialties to which printers have been able to profitably divert their attention. But as each of these various lines has outstripped the parent business, it has become a separate industry, and the business of job printing has now a field of its own within fairly distinct lines.

With the gradual weeding out of these profitable side lines, and the increase of concerns engaged in the business, the competition for work has assumed a fierceness that is fairly astonishing, with the inevitable result—the destruction of profits. It may be the memory of long profits made in the halcyon days of the past that makes the printer look with scorn upon tables of costs and expenses, but certain it is, he believes he can by some hook or crook worm a profit out of any price he may make. This seems like a very broad statement, but I believe it to be literally true.

Why, only last week, at the meeting of employing printers, a gentleman who has been in the printing business in Chicago since the fire, and who has been very active in organizing the new association, arose to question the report of the committee, as to the cost of press-work, on the ground that he had made money in the past at much lower prices. Think of it—here is a man attending a meeting each week for the purpose of devising ways and means to make his business profitable, and yet he is first to assail a report which shows actual figures from the books of live concerns. And the ground of his objection was that he had made money *in the past* at lower prices. He did not state that he was making money at the present time at any prices.

Now, Mr. Editor, we must break down this bugbear of the past. We must realize that each succeeding year brings an increase of rents, an increase of taxes, of insurance, of cost of first-class help. We must realize that it costs just as much to turn out a job in dull times as in flush times. We must realize that every time we take a job at an unprofitable figure we have irreparably injured the entire trade, and that the penalty will be twofold, since the next time our competitors will still further reduce the price.

Let us hope the movement lately inaugurated, born of desperation, may herald the dawn of an era of success and stability in the job printing business. Knowledge only will accomplish this. With the coming together of the employing printers of Chicago and other cities there will be a ventilation of opinion that should be of record. *Let us know what it costs us to do business, and dare to acknowledge it.*

W. S. BURNHAM.

PRINTERS AND TELEGRAPHIC OWNERSHIP.

To the Editor:

NEW YORK, May 9, 1894.

The proposal which is *sub judice*, emanating from printers' fraternities and by them submitted to other trade organizations throughout the states, to put pressure upon the government to assume control of the telegraphs, is worthy of all the attention it is receiving. Financial stress, Hawaiian politics, the tariff,



COVER STAMP DESIGN — BY WILL H. BRADLEY.

etc., threw its consideration into the background for some months, but its interests will not be neglected. Typographical Union No. 6 sent a circular to various trade unions some time ago asking their influence and backing for the proposal. The replies were quite encouraging and showed a widespread sympathy with the projected change, while Assemblyman Amos J. Cummings has undertaken to give it his earnest efforts and countenance. The movement has received attention, further-



A DREAMER — BY H. R. HEATON.

more, owing to the prevailing stillness of printing machinery, and the displacement of manual typesetting by that done by mechanical operators. So far as are concerned, however, the idle compositors, it is to be hoped that the stagnation of their trade will move, like a dissolving cloud, before the date is fixed for government to own the telegraphs. The idleness of the craft, however, has its force in pleading for the proposed transfer of ownership, but there are other points of recommendation to anyone who will consider the question. There is every reason to believe that various cities and smaller communities in the states would sustain the publication of one or more additional newspapers if the government owned the telegraphs—that is, if it abstained from in any way constituting the privilege into a “ring” or “corner.” This is, to all intents and purposes, what the Western Union developed into long ago. It has its “pet” news associations which it fondles with the instincts of a full-grown monopoly; “everybody” knows this. It proposes excessive rates to newspapers outside of its favored news associations, and in that way has killed many a good, promising newspaper, besides preventing the inception and inauguration of others. This “policy” has evidently an injurious effect upon the growth of the printing industry in the States, in binding employes on the one hand, as well as hampering the interests affecting the spread of intelligence on the other. This is one of those cases, so common, where a company obtains, under sinister circumstances, privileges in its charter not anticipated by those granting the charter, through one loophole or another. Brooklyn and Jersey City, as examples, both populous cities, are without morning dailies, largely through the monopolistic favoritism referred to. They both provide evening issues, in spite of New York city’s adjacency. New York can and does overrun these cities with its evening issues, just as it does with its morning journals. But most of your readers know the difference, as a rule, between the cost of telegraphic news as between a morning and an evening paper, even in circumstances where both have the favor of the Western Union on their side.

Where this favoritism is wanting—as would be the case with a new, enterprising morning paper issued in these cities, for example—the fear of failure is transcendent. And yet, in political circles, events of recent history show that Brooklyn and Jersey City need direction and suggestion such as fearless, unhampered, local morning papers, well backed, would probably supply. I could mention other cities with ease, in which also an independent paper—that is an “untied” paper, one swinging free of both political sides—would clear the atmosphere like a thunderstorm does in material affairs; but one need not be invidious, and my topic does not depend upon this phase of the subject. In educational affairs a free field is one

of the first necessities; and the forwarding of self-interested motives alone by a private monopoly which holds in its hands, every hour of every day, large public interests is so plainly abused as to be a subject of public comment.

Some of your readers know of John Nugent’s case, at San Francisco; how he struggled to revive the *Herald* of that city when it lost ground through daring to advocate right against wrong. His plant was in order, staff engaged, premises rented, etc., when he applied for telegraphic service at the same rate as that paid by other papers. The telegraph company referred the matter to the local Press Association, which “stood on its hind legs,” to the manor born, and refused to favor the *Herald’s* fellowship. The telegraph company took its orders, and the *Herald* remained an outsider. The consequence was that its owner paid anywhere between five and ten times its legitimate price for its telegraphic news. Thus it stood for a year or so, after spending money like spilt

milk, when it came to a standstill. This “victory” over an outsider displaced many hands, and, worse still, enabled the Association papers to insist on a reduced scale of wages from the local union, not long after the *Herald’s* suspension. Thus does one evil influence another when “might is right.” Dozens of newspapers, west and south, have failed in bygone days under somewhat similar circumstances and largely from the same cause—one that no republic should perpetuate under any pretext. It is said Mr. Pulitzer paid a sum way up in the hundred thousands for the poor newspaper property he has since made so much out of just because it had its news franchise. And now he employs considerably over two hundred hands, while he has dragged upward—almost literally “by the hair of the head”—other newspapers, which could not afford to look on at his novel method without trying to keep up. And this is not a question of bread and butter merely, but of union progressiveness. But it is not right that others who might and would venture into the field of journalism in some of its many shapes should be prevented by the cornering processes adopted, for instance, toward Mr. Nugent and others. If the government does buy the telegraphs it will probably be wise enough to handle them in a manner permitting no harassing of legitimate interests for either gain or vindictiveness.

Since the foregoing was written, thousands of names have been appended to petitions in favor of the proposal, from various trades, interests and districts throughout the states, which were some days since “handed” in at the federal capitol. But alas! petitions have, in themselves, little influence at Washington. They are too impersonal, and receive scant consideration from contemporary senators, who, in some instances, are too plutocratic to look at them. Mr. Randall, chairman of the International Typographical Union committee having the bill—or bills, for there are two on the subject, the Raynor and the McGuire bills—in charge, secured May 4 for a hearing on the subject by the House Committee on Postoffices and Postroads, after much trouble and time. The subject was advocated in clear, convincing terms; and it was asked that either bill be reported to the House, even should the committee be unfavorable to the proposal. Of course, the committee is to consider the whole matter. I am told, however, either bill has very little chance of coming up this session; that the interests in favor of the Western Union and against the measure are like a wall of brass—in various instances moneyed interests, and that probably not half a dozen senators are for it. This is discouraging; but a combined intention on the part of the electors can do much, and citizens who appreciate their privileges should communicate with their representatives on the subject, and have it disposed of before the November elections.

J. MCALISTER.



A SUMMER EVENING.

THE LAY OF THE HEAD-LINE.

BY T. B. RUSSELL.

It was the bold compositor,
 With "ad" both rich and rare,
 And he hath sought the highest floor
 To set the head-line fair.
 A head-line fair he forth would hold,
 That none its charms might miss,
 And so he set the words full bold

And
 Spaced
 Them
 Out
 Like
 This.

To him the amateur he spake,
 And boastful words spake he:
 "Oh, I will fashion the boldest 'ad'
 That ever man did see."
 He took the proof into his lair,
 The shears and gum also.

He carved that head-line clear and fair
 Just
 Up
 It
 Gummed
 And
 So.

Full soon the ad-smith spied the deed,
 And scornfully he said:
 "He who, me seems, this 'ad' would read
 Must stand upon his head!
 Ho! take me types, compositor,
 With all the speed ye may,
 And set the head-line up once more,
 But
 Set
 It
 Up
 This
 Way."

But when the man of years was come,
 That selfsame place into,
 He sought no shear, he sought no gum,
 But seized the pencil blue.
 He spake no word, he gave no sign,
 He made nor fume nor fuss,
 But marked that fair and bold head-line
 "Plain two-line pica, thus."

—Printers' Ink.

A TYPOGRAPHICAL REFORM.

An occasional correspondent in Lynn, Massachusetts, of *Printers' Ink*, calls attention to a departure from old-time methods of composition introduced by the fortnightly *Liberty*, of New York. In ordinary composition the lines are made to observe a uniformity of length by adjusting the space between the words of a line along its entire length. This work requires the skilled workmanship of an experienced compositor, and the labor of justifying is computed as representing a considerable percentage of the cost of composition. By the *Liberty* system all attempts at justification are abolished, and when the compositor finds, in approaching the end of a line, that another word or syllable cannot be inserted he fills in the line with quads. The original and perfect spacing is not disturbed. Here is a sample:

Does the absence of this straight edge
 ever disturb anybody? Let the reader answer
 the question for himself by taking down
 a volume of Shakespeare or any other poet,
 examining the pages, and asking himself
 whether the ragged edge at the right had
 ever in the least offended him. Not one
 reader in a hundred thousand will answer
 yes.

A column thus set gives the reader an impression that he is looking at blank verse; but no one finds the reading at all inconvenient. From an economic standpoint this method of composition means the saving of labor. It is simply the method now made pretty familiar to everyone by the typewriter, which is compelled to use it from the limitations of its possibilities.

NEWSPAPER ARTISTS—G. A. COFFIN.

BY F. PENN.

IF the question is asked, What makes a marine artist? a variety of answers may be given. Some belong to one school and some to another. The study of marine painting has to its devotees a peculiar fascination that never leaves them. Sailing or steaming is a never-ending pleasure, and the impressions received are soon transferred to paper or canvas, or treasured up for future use. The subject of this sketch, Mr. G. A. Coffin, was born in Pittsburgh, and while very young moved to Fairhaven, Massachusetts, where for some years he lived along the coast, and managed to do his share of boating. Sometimes it was a Marblehead dory or fishing boat, sometimes it was a raft, but it did not matter much to him what style the craft might be, so long as it would float. After a few years of this life, Mr. Coffin moved to Chicago, and shortly after took a three years' run through the West. Returning to Chicago, he opened an office, and soon built up a profitable business in drawing for wood engravers. Lithographic designing and water color work followed, and finally newspaper illustrating claimed his attention. During all these years the love of marine drawing had but waited a chance for development. From time to time he had made sketches for show cards and other steamship advertising, and occasionally a few book illustrations gave him an opportunity to show what he could do in this branch of art.

For the past three years he has been connected with the *Chicago Tribune*, and in that time he has finished a great deal of good marine drawing. Thoroughly familiar with the

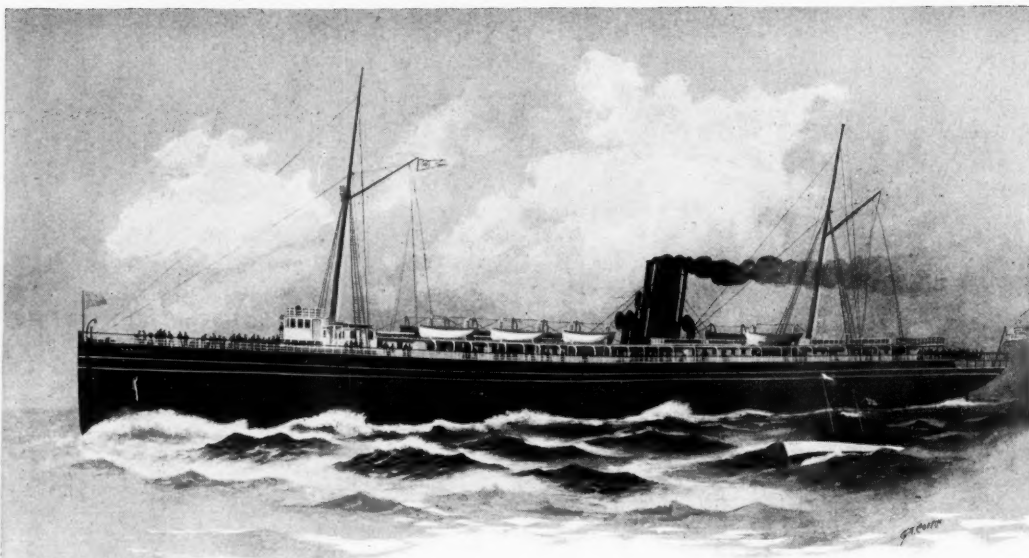


"A BUSY DAY AT THE MOUTH OF THE RIVER."—G. A. COFFIN.

detail of rigging, build, etc., of steam or sailing vessels, he has always drawn his work intelligently, and never put in sails or rigging for mere effect. His newspaper work has, of course, been somewhat varied, and some of his drawings have attracted a great deal of attention. During the World's Fair Mr. Coffin

began the use of Ross paper for newspaper illustration, and has continued its use until papers throughout the country, and especially in New York, have adopted it. In this and in other mediums he is equally at home, as will be observed from the examples of widely different styles of work in connection with this article. The "Man Overboard" is a reproduction of a large Guach drawing recently exhibited at the "Black and White" exhibition of the Chicago Society of Artists and now in the collection of Mr. Van Benthuyzen.

The picture of the "Manitou" is from a water color made for the owners of the boat, the details being worked out with exquisite fineness, and the large picture of a "Summer Evening" is painted just the opposite in every respect. Most of it is painted with a palette knife, the only brush marks being placed on the boat and line in the foreground. This sketch is thoroughly in touch with the impressionist school. "A Busy Day at the Mouth of the River," is a daintily finished water color belonging to a private collection in Chicago, while "Hauling in the Gill Net" was published in a recent number of the Chicago *Tribune*. It is this wide range of work that keeps the artist from deteriorating. Few men work or study harder than Mr. Coffin. Working all day with the pen, he goes home and rests himself by working with the brush, and thus keeps his work broad and free from the littleness that



S. S. MANITOU—G. A. COFFIN.

THE GEORGE W. CHILDS MEMORIAL TREE.

ON his way west to attend the dedication of the Childs-Drexel Home for Union Printers, at Colorado Springs, in May, 1892, the late Mr. George W. Childs was entertained for a number of days in Chicago by the Press Club, the Typographical Union, and by the proprietors of several of the daily papers. One part of the entertainment carried out at that time was considered such a matter of sentiment and of so little moment that it did not then receive the attention that it really deserved. This was the planting of a lime tree by Mr. Childs on the Wooded Island opposite the Horticultural building, in the World's Fair grounds. This tree is hardy and strong today, and as it is the only memorial tree planted on the Exposition grounds, the matter is of interest not only to those acquainted with Mr. Childs, but to others who visited the Fair.

On Thursday afternoon, May 5, 1892, a party, escorted by Moses P. Handy, chief of the department of publicity and promotion, and D. H. Burnham, director of works of the World's Columbian Exposition, took a special car on the Illinois Central Railroad to the Fair grounds. Among those in the party were: George W. Childs, Cyrus H. McCormick, Eugene Field, A. G. Beaunisne, H. G. Selfridge, Leslie Carter, S. S. Rogers, R. A. Waller, Daniel H. Burnham, William Penn Nixon, A. C. Wilkie, A. H. Yount, R. A. Keyes, S. R. Wells, George E. Plumbe, Melville E. Stone, F. J. V. Skiff, M. P. Handy, Sol Smith Russell, Slason Thompson, and others. Jackson Park was reached about 4 o'clock, and after the party had made a tour of the grounds it assembled on the west side of the wooded island, where "Uncle John" Thorpe, chief of floriculture of the Fair, had the hole dug ready for the planting. The tree, which was of good size, was placed in position, and Mr. Childs with a brand new shovel filled in the earth about its roots. Mr. Thorpe has kept the shovel as a memento of the philanthropist's visit. The illustration (page 216) shows the scene at the planting, the view being taken from the west side, the immense arches of the Manufactures building appearing in the background. The other view (page 217) presents the tree as it appeared about a month ago, and was taken from the opposite side looking toward the Horticultural building.



"HAULING IN THE GILL NET."—G. A. COFFIN.

hampers so many of our good men, who work in one way only. His constant effort is to paint and draw nature as he sees it.

From the attention his work has attracted, it would seem but a question of a few years before his work will be much sought for, and if hard study and a genuine love of his art will compel success, he may feel pretty sure of succeeding.

"NO BETTER study could be offered the young printer—and indeed many old ones could study the specimens with profit," is the expression of a purchaser of bill-head specimens Nos. 1 and 2, recently issued by The Inland Printer Company. Portfolio No. 1 or No. 2 will be mailed to any address, postpaid, at 25 cents each. A few copies yet remain unsold.

Reported especially for THE INLAND PRINTER.

CITY AND COUNTY PRINTING.

BY A. J. SCHWEIZER.

BY way of introduction, and for the information of the readers of THE INLAND PRINTER outside of St. Paul, Minnesota, it is well to state that previous to June, 1893, the city authorities of St. Paul, and the county authorities of Ramsey county, each advertised for bids for job printing and bookbinding once a year, and the firm to whom the work was awarded did the work for one year in each instance from the time the awards were made.



A. J. SCHWEIZER.

Since June, 1893, a new system has been adopted, that is, samples of the work required, together with specifications, are laid up on the first and fifteenth of every month by the city authorities, and on the first and third Monday of every month by the county authorities, and bids received thereon. The lowest bidder on each individual job receives the award for the same.

How the printers fared under this new system of bidding may readily be seen from the following paper read before a meeting of the typothetæ of St. Paul, on April 12:

GENTLEMEN OF THE TYPOTHETÆ.—Your committee on programme for this evening requested me to read a paper before this meeting and suggested as a subject,

"CITY AND COUNTY PRINTING."

This is a very timely subject indeed, and one in which you are all equally interested. While I would have preferred that this subject be treated by one more capable than myself, I will endeavor to show to those of you who bid on the city and county printing under the present system, how ridiculous the prices are for which some of the bidders agree to do this work, and to those of you who do not bid at all, I want to show where you are letting work go past your doors which can be secured at fair price, if you will only make some efforts and help build up the typothetæ, by getting every employing printer to become a member thereof, and, this once accomplished, adopt some method by which this work can be equally distributed among the different offices of the city at living prices, without conflicting with any of the city ordinances or laws of the state. Will say, however, before proceeding any further on this subject, that nothing can be accomplished in this matter, unless all offices are represented in our organization and the members agree to abide by any rules which may be adopted to govern the bidding on this work.

The city council adopted the present method of receiving bids for printing and binding about July, 1893, and the county commissioners received the first bids under the present system on August 24, 1893. Since that time bids have been received twice a month regularly by both branches of our local government, and at none of these instances was there any lack of willing lambs to walk up to the altar of "the powers that be," to be sacrificed, for a sacrifice it has been in every instance where you got a job, for there certainly was no profit in it.

At our last meeting, Mr. N. R. Curtis had some comparative estimates to present, and in that instance the bidders did not know that their bids would be made public, and consequently some of them bid lower than they would have done otherwise. In the bidding for city and county printing, the various bids are not only open for inspection, but are usually published by the daily papers, and the bidders all know this, and yet the prices vary more for this work than they did in Mr. Curtis' "little private scheme." For your information I will quote a few prices which have been submitted during the last seven months for the different classes of work:

PRINTING.

100 Licenses—No. 1, \$4.60; No. 2, \$4.45; No. 3, \$3.50; No. 4, \$3.35; No. 5, \$1.75.
2,000 Blanks— $\frac{1}{4}$ -sheet, 24-lb folio, printed on both sides—No. 1, \$9.50; No. 2, \$8; No. 3, \$7.50; No. 4, \$7.25; No. 5, \$7.19; No. 6, \$4.60.

1,000 Blanks— $\frac{1}{8}$ -sheet, 24-lb folio, ruled and printed—No. 1, \$5.50; No. 2, \$5; No. 3, \$4.65; No. 4, \$3.84; No. 5, \$3.50; No. 6, \$2.80.
1,000 Blanks— $\frac{1}{4}$ -sheet, 28-lb royal, ruled and printed—No. 1, \$6.25; No. 2, \$5.95; No. 3, \$5.75; No. 4, \$4.92; No. 5, \$4.25; No. 6, \$2.95.
1,000 Blanks— $\frac{1}{8}$ -sheet, 24-lb folio—No. 1, \$3.75; No. 2, \$2.90; No. 3, \$2.75; No. 4, \$2.50; No. 5, \$2.25; No. 6, \$2; No. 7, \$1.65.
300 Blanks— $\frac{1}{8}$ -sheet, 24-lb folio—No. 1, \$2; No. 2, \$1.75; No. 3, \$1.15; No. 4, \$1; No. 5, 75 cents.
3,500 Checks—7 books, 500 in each, 3 on page, $\frac{1}{4}$ -bound, perforated both ways and numbered in duplicate, lettered on back and embossed label on side, No. 16 pure linen stock—No. 1, \$24.95; No. 2, \$23.75; No. 3, \$17.25; No. 4, \$16.75; No. 5, \$15.75; No. 6, \$13.50; No. 7, \$11.75.
Court Calendar—132 pages, size of page $5\frac{1}{2}$ by $8\frac{1}{2}$ inches, 225 copies—No. 1, \$145; No. 2, \$134.75; No. 3, \$127; No. 4, \$95; No. 5, \$78.50; No. 6, \$75.
Of late the bids on the court calendar vary all the way from \$55 to \$100.

BINDING.

Eight Canvas Covers with Russia Corners for Demy Books—No. 1, \$13; No. 2, \$12; No. 3, \$10; No. 4, \$9; No. 5, \$6.
One Full-Bound Record Book, of 610 pages, on 40-lb Weston's Double Cap—No. 1, \$15.50; No. 2, \$8.75; No. 3, \$7.50; No. 4, \$7.25.
One Full-Bound Record Book, of 600 pages, on 80-lb Weston's Double Cap—No. 1, \$29.50; No. 2, \$26.25; No. 3, \$25.75; No. 4, \$17.50.
Three Full-Bound Books, of 700 pages each, on 40-lb Weston's Medium—No. 1, \$74; No. 2, \$56.50; No. 3, \$55; No. 4, \$51.75; No. 5, \$44.
Two Full-Bound Books, of 900 leaves each, on 40-lb Weston's Double Cap—No. 1, \$57.75; No. 2, \$53.50; No. 3, \$40.25; No. 4, \$39.50.
Eighteen $\frac{3}{4}$ -Bound Books, 50 leaves to each, on Weston's Paper—No. 1, \$72; No. 2, \$64.75; No. 3, \$36.

LITHOGRAPHING.

3,000 Letter-Heads—No. 1, \$45; No. 2, \$24; No. 3, \$16.25; No. 4, \$15.
As will be seen from the above figures, there is a difference of one hundred per cent and more, in almost every instance, between the lowest and the highest bidder, which goes to show that there is something radically wrong somewhere.

Would also state that Nos. 1, 2, 3, etc., are not always the same firms in each case.

These are only a few instances of how this bidding is carried on, and certainly does not speak well for the fraternity.

In view of this, how are we to expect business men to come to anyone of us, get our price on a job and leave the order for it, without going any further for estimates, when they know that they can save from fifty to one



"MAN OVERBOARD."—G. A. COFFIN.

hundred per cent by making the rounds of the different printing establishments in the city? They will simply not leave the order, but make the rounds.

What is the cause of this great variance of prices for the same class of work?

It is simply the fact that the printers have no uniform basis from which to figure the first cost for any part of the work to be performed.

For instance, where one man will figure composition at 60 cents per 1,000 ems, as cost price, another will figure 30 cents. One will figure press-work at \$1 per 1,000 impressions, another will figure 50 cents, etc. The above bids plainly bear out this statement, for the difference does certainly not arise in the cost of stock.

Take, for instance, the price that the court calendar has been done for of late. I remember very distinctly the remarks made by the highest

bidder before the committee on printing when this work was let the first time, and went at \$75, his bid being \$145.

"Why, gentlemen," said he, "that firm will lose money on the job, it positively cannot be done without loss for less than \$145," and the very next time bids were received for the same job "Mr. High Bidder" puts in a bid for \$65 and has since taken the job for \$53. "Consistency, thou art a jewel!"

Here is another case of consistency: This same firm bid \$11.75 for 3,500 checks, seven books of 500 each, bound in half cloth, three on page, numbered in duplicate and perforated two ways, and \$11.50 for 2,000 checks in four books—a difference of 25 cents between a job of 3,500 in seven books and of 2,000 in four books, the work on both jobs being identical.

There are many just such instances which came to my notice during the last seven months, while the bidding for this work was going on, but the ones mentioned will amply suffice to give you an idea what intelligent (?) bids are being made.

In looking over the county auditor's reports for the years of 1889, 1890, 1891 and 1892 I find that the county paid out \$39,885.32—call it \$40,000—for printing and binding during these four years, or \$10,000 per annum, and during the seven months in which the new system of bidding has been in vogue, in 1893 and 1894, \$1,912.20 was paid out for the same work, which means that the county printing for one year under the new system will amount to \$4,000 or less, a reduction of sixty per cent, or \$6,000. In the city work we fare about the same, or worse, or in other words from \$10,000 to \$12,000 per annum is being lost to the printers of St. Paul, simply because they cannot come to any agreement among themselves as to living prices for this work.

A year or so ago, when the county printing was let in bulk for the last time, a scale of prices had been agreed upon by a committee from your body and the expert printer, from which bidders were to offer discounts, and the firm offering the largest discount was to receive the order.

The bids received varied all the way from forty-five to ninety per cent discount from the adopted scale, and when the work was awarded to the firm offering a discount of ninety per cent, the general cry went up that the work could not be done at that price without a heavy loss, and today you offer to do the same work at a discount of one hundred per cent, and pay a bonus besides to get an order.

Who is to blame for this? No one but ourselves. We might just as well be receiving a good fair price for this work if we could only come to some agreement on this matter.

The only way to accomplish this—in my opinion—is to get thoroughly organized, and then adopt some method which shall govern bidders on this class of work, as before stated.

A standing committee of three could be appointed, whose duty it would be to make prices on all the work to be done, and divide it among the different offices pro rata, according to the size of the plant. This committee, to be selected by the bidders, should consist of one member who is thoroughly familiar with bookbinding and all details connected therewith, one thoroughly posted on composition, presswork and stock, and one with a general knowledge of the business, including lithographing.

I would suggest that this matter be taken up for discussion, if not at this meeting, at the succeeding one; but, above all, see that every employing printer becomes a member of the typothetæ, and if this cannot be done, get them to work in accord with you, for there is no reason, that I can see, why the printers of our city cannot get a fair price for this work, on which they certainly have no foreign competition to fear.

In conclusion, I wish to state that neither the experts or the committees on printing of either branches of our local government would be a barrier in our getting fair prices for this work; in fact, they would be pleased to have the printers receive more for their work than they are at present receiving.

I hope, gentlemen, you will not let this matter drop here, but take it up now and do not stop working on it until you have reached the desired end.

PATENT FACTS REGARDING CHALK PLATE ENGRAVING.

The following is the text of a circular issued by the Hoke Engraving Plate Company, of 304 North Third street, St. Louis, Missouri, upon which a notation is made in our editorial columns in this issue:

Owing to the fact that in the past irresponsible parties have attempted to manufacture and sell engraving plates, infringing our patent, we desire to warn the public against such, and post all users of engraving plates as to the status and force of our patent, and beg to inform them that we are the *patentees* and have the *sole right* to manufacture plates of every class covered by our patent, and all such plates not bearing our name and trade-mark are fraudulent, and will render the user as well as the maker of same liable to prosecution.

Our patent has been pronounced *good* and *valid* by the United States Court after years of litigation, during which every effort was made to break it down, and in one case we received a decree for \$18,000, the largest sum ever awarded in a patent suit in this district.

The claims of our patent are very broad and take in all available materials for a practical plate. The first claim, putting it simply, covers an engraving plate, having a base plate with a hard, smooth upper surface,

covered with a soft friable coating of earthy particles, bonded to the base plate and to each other with any *soluble bond*; or speaking directly with relation to facts, the patent covers any engraving plate of the kind in view, except it be bonded with lime, cement or plaster of paris. Since it is impossible to make a practical engraving plate, bonded by these substances, it is plain that our patent covers the ground completely.

Chemical analysis easily discloses the manner in which a plate is bonded.

Please note carefully, that the mere leaving out of a particular earth or bond, or the addition of a new material does not prevent infringement of our patent or relieve from liability to us; that the law holds the user of an infringing article equally guilty with the manufacturer or seller; that it is equally a violation of law to make a patented article, either for sale or for personal use.

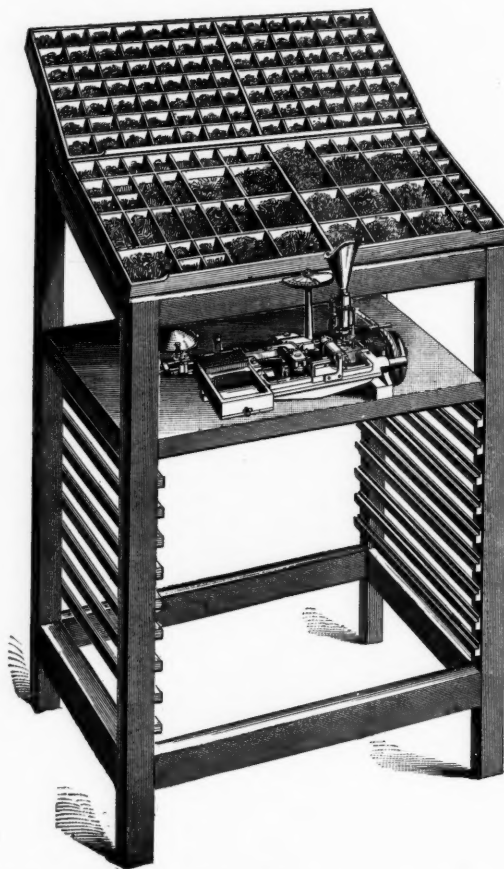
There are no exceptions to these rules, and we propose to prosecute every infringer of our patent to the full extent of the law.

Our plates are warranted perfect and bear our name and trade-mark.

A NEW TYPESETTER—THE UNIVERSAL.

A NEW machine just placed upon the market, called the Universal Typesetter, has several features to recommend it, among which might be mentioned its low cost, small space occupied and no change required in type, material, etc., used in hand composition. The object is to facilitate rather than to revolutionize existing methods.

It is used in connection with a printer's case of the ordinary make, and is placed on a support directly under the top case, and has a funnel attached which comes up even with case;

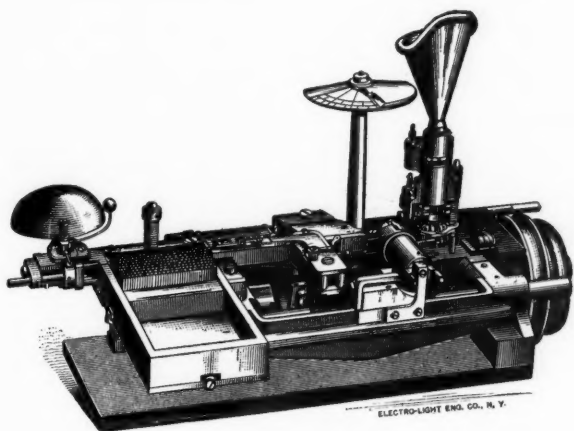


into this the compositor drops the letters, using both hands in the operation, and facing the case in the ordinary manner.

As it matters not whether the letters are wrong side up or face about when dropped into the funnel, and as both hands are brought into service, the work is greatly facilitated. The funnel is large at the mouth, converging at the lower end, so that as each letter passes through, it takes its place upright in a groove; here it encounters a pair of metal fingers, which turn it if it be upside down; a little further on it encounters another set of fingers, which release it when the nicks are turned the proper way. The fingers, or clamps, remain inactive if the letters have dropped in the right position. After running

this gauntlet, the letters enter that section of the groove from which they finally emerge, line by line, upon the galley.

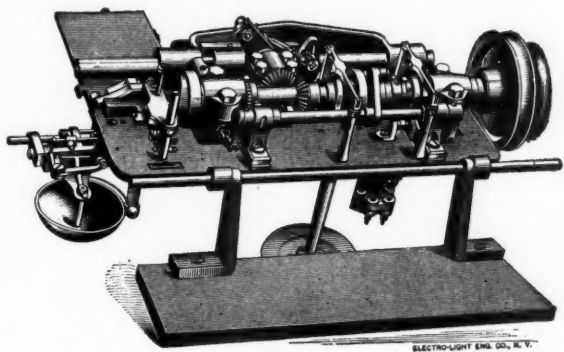
A bell is arranged to ring when the line is within two or three ems of being filled, so that the compositor can complete or divide word, as may be necessary, when a gauge attached to the machine indicates the number of spaces required to justify



line, which are thrown into the funnel and take their place at end of line, and are transferred when galley is filled. The line then automatically advances one step in the galley, not diverting the compositor's attention from his copy.

This typesetter has many features to recommend it, and has numerous advantages over the large and expensive machines, which can only be afforded by offices having large quantities of bookwork.

It is claimed for this machine that it adds enormously to the capacity of the compositor; does not disturb present arrangement of any printing office; brings into requisition the type



now in use, not requiring the casting of special fonts; does not break or injure the type; and leaves, in case of accident to the machine, the same facilities which the compositor now has.

Practical tests may be made at slight expense, which will especially interest owners of small offices and publishers of country weeklies, as a machine can be rented a year for less than \$2 a week, or purchased outright for \$300.

A THIEF broke into a West Side house early the other morning and found himself in the music room. Hearing footsteps approaching he took refuge behind a screen. From 8 to 9 the eldest daughter had a singing lesson. From 9 to 10 o'clock the second daughter took a piano lesson. From 10 to 11 o'clock the eldest son had a violin lesson. From 11 to 12 the other son had a lesson on the flute. At 12:15 all the brothers and sisters assembled and studied an ear-splitting piece for voice, piano, violin and flute. The thief staggered out from behind the screen at 12:45, and, falling at their feet, cried, "For mercy's sake, have me arrested!"

3-5

CIRCULARS IN CONNECTION WITH THE I. T. U. AND I. P. P. U.

TO ORGANIZED LABOR.

HALL OF AKRON PRESSMEN'S UNION, No. 42, I. P. P. U.,
AKRON, Ohio, May 1, 1894.

Akron I. P. P. Union, No. 42, calls the attention of organized labor, and especially to unions affiliated to the I. T. U. throughout the country to the following resolutions, which speak for themselves:

"PITTSBURGH, Pa., April 25, 1894.

"To W. B. Prescott, President I. T. U.:

"Having learned that the I. P. P. U. Pressmen of Akron are on a strike, and that Second Vice-President McFarland has been in that city, and has expressed himself as being in favor of filling the positions of the I. P. P. U. men engaged in that strike, and also made the assertion in the presence of witnesses, that he could fill said positions within sixty hours with I. T. U. pressmen.

"The said news coming to the knowledge of our union, a special meeting was called and the following resolutions were unanimously adopted:

"Resolved, That as union pressmen we most emphatically condemn and protest against any such action of our second vice-president, and would most earnestly urge that you, as president, go to the limit of your power in stopping any further interference in the Akron pressmen's trouble.

"WILLIAM MILLER,

"JOSEPH JACKSON,

"PAUL LUSTIG,

"Committee Pressmen's Union, No. 13, I. T. U.

"Sealed with the seal of I. T. U. Pressmen's Union, No. 13."

P. S.—We would most respectfully call your attention to the action of the executive officers of the I. P. P. U. during our late strike, during which time, if you remember correctly, they never failed to call off any member of said organization.

Our union has also received similar communications from other unions throughout the country, and we would ask labor organizations, especially those affiliated with the I. T. U., to keep their eyes upon the actions of Second Vice-President McFarland.

INTERNATIONAL TYPOGRAPHICAL UNION.

OFFICE OF SECOND VICE PRESIDENT,
AKRON, Ohio, May 1, 1894.

To the Members of the International Typographical Union, and to the Pressmen allied to said Body in particular:

GENTLEMEN,—Having been criticised by the Pittsburgh Pressmen's Union for my action in attempting to establish a union under the jurisdiction of the International Typographical Union in this city, I desire to place before you the following facts:

April 16 I received from President Prescott a telegram, of which the following is an excerpt: "We will probably have an opportunity to fill Akron office. What do you think? Answer quick." I immediately wired my answer to the effect that we should take advantage of any opportunity to do so. Afterward I received from the president a telegram, from which the following is quoted: "You can handle Akron matter."

I arrived at Akron April 18 and remained until the 20th, when I returned to Washington. I fully investigated, by inquiries among the pressmen, printers and employes of the Werner Company, and also disinterested citizens, and found the following state of facts to exist, namely:

Previous to two years ago the Werner Company had been employing pressmen and feeders without previously consulting its employes. About that time a pressman was employed who did not have a card, and who came from a non-union town—Canton, Ohio—and had never held a card. These people went to him and requested that he make application. He informed them that he would consider the matter. They proceeded to the office of the manager and informed him that if the man did not make application for membership in their body by 3 o'clock, they would walk out at 3 o'clock; which they did, this man going out with them. They then proceeded to their hall and elected and received the non-unionist to membership. They remained out about two weeks, and, notwithstanding the fact that they struck against the employment of this man, they returned to work permitting three pressmen and several feeders to work without being members of their organization, and who had seceded from said organization, and have worked continuously with them since, until the present strike.

Mr. Arthur Schofield, a foreman of the Werner Company, and Richard Birmingham (the secretary of the local union), also an employe of the same, refused to go out, and were summarily expelled. They appealed from the decision of the local union, and said decision is supposed to be still pending. Notwithstanding this fact, however, they were both received back into the union some three days before the present strike. So much for International Printing Pressmen's Union union principle. At that time Mr. Werner stated that he would prefer to deal with the International Typographical Union, and had solicited and received a copy of the International Typographical Union Constitution, and, I have been informed, corresponded, either directly or indirectly, with Messrs. Prescott and McClevey relative to the matter.

September 25, 1893, owing to the general depression in the printing business, Mr. Werner called into his office the foremen of the several departments and informed them that owing to the financial stringency he was compelled to make a reduction of ten per cent throughout the

THE INLAND PRINTER.



A PERSONAL INTERVIEW.

(Copyright, A. N. Kellogg Company.)

No. 1.—Our Representative.

hundred people not in any way interested in the pressmen's demands.

The following day the bookbinders, printers, pressmen and feeders held a consultation, at which the binders and printers requested the pressmen to recede from their demands until the return of Mr. Werner. Their answer was an emphatic "No! we have commenced this fight and will keep it on all summer."

works. The foremen decided to submit the matter to their respective unions, resulting as follows:

The local typographical union suspended their scale for an indefinite period; the bookbinders' union for three months, afterward amending it to six months; the local pressmen's organization, together with the feeders', accepted the reduction for six months; at the expiration of six months they made a demand upon the superintendent for a restoration of the ten per cent. The superintendent requested them to delay their demand until Mr. Werner, the arbiter in the case, returned, which would be within a couple of weeks, as he was in California, on a business trip; instead of complying with his request, they peremptorily demanded an answer by 3 P.M. The superintendent, being informed that that meant an entire cessation of work in the building, closed the doors at 12 o'clock, noon, thereby throwing out of employment some seven

organization that had treated the company as they have and were responsible to none but themselves.

April 23, P.M., I received, at Washington, a telegram from "The Werner" saying: "Engage for us ten or fifteen pressmen at sixteen dollars per week, also twenty-five feeders at nine dollars." I answered that I could not, I believed, get pressmen for sixteen dollars. The next day, 24th, I received a telegram as follows: "Seventeen is satisfactory for first-class men. Can you be here Wednesday? Will pay expense." I answered that I would go to Akron and see Mr. Werner, the president, and left Washington that morning, arriving at Akron 25th ult.

Mr. Werner plainly and bluntly informed me that they would never again employ the members of the local so-called union as such, and that if the organization I represented wanted the pressroom we could have it; that he preferred to have the press and composing rooms under the same general organization as tending to promote harmony and discipline. These resolutions and statements were borne out by Mr. Berry, and also by the company's attorney, Mr. Sieber, with the further ultimatum that in case we refused the composing room would be closed down immediately, and when the works opened up again it would strictly be as an open shop; or, to be plain, a "rat" shop.

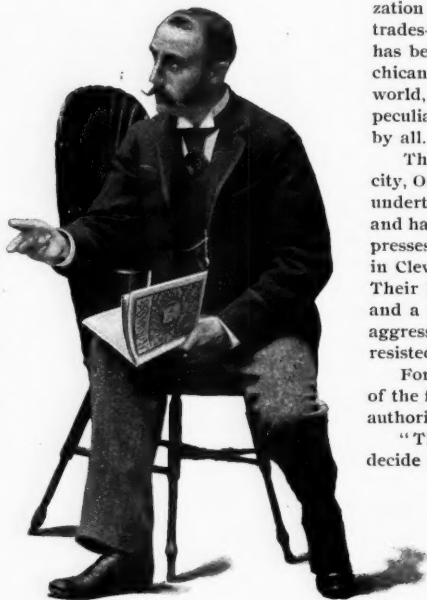
The local typographical union, No. 182, contains about forty-six members, about one-half or more being in the employ of this company. The pressmen, being in the numerical ascendency, have been oppressive and obnoxiously demonstrative toward the printers in the office, where their duties are such as to bring them into constant contact. They have used an extended vocabulary of invective and abuse toward the printers here and the I. T. U. in general, and it is a fact that success to them here means that a goodly part of the printers will be compelled to change residence.

This so-called "I. P. P. U." is an organization of disgruntled seceders from the I. T. U. It is not recognized as a legitimate labor organization by the American Federation, the standard authority on trades-union matters, or any national labor body in the world. It has been founded upon treason and perpetuated by ratting, lying, chicanery and deceit. It has no standing whatever in the labor world, respected by none, damned by many; and, by reason of the peculiar talents of a larger portion of its membership, is feared by all.

They have ratted I. T. U. pressmen without stint in New York city, Omaha, Tacoma, Chicago, and many other places. They have undertaken to declare the Werner plant unfair, but they are today, and have been for more than a week, working Werner plates on the presses of the "Beacon" book and job office, this city, and in offices in Cleveland, Chicago and elsewhere, knowing them to be such. Their history, brief though it is, is replete with acts of unfairness and a bitter enmity toward the I. T. U., amounting to open and aggressive warfare, which we have not heretofore resented or resisted.

Forbearance ceases to be a virtue, and after a thorough review of the facts in the present case I determined to act, by virtue of my authority conveyed in Section 3, Article VI:

"The second vice-president, in addition to his other duties, shall decide all questions that may arise between pressmen and their union, subject to the approval of the executive council, calling into consultation such pressman as may be selected by the local union involved, making him a member of the council for the time being. He shall have charge of the organization of pressmen's unions, personally organizing the same, or, in case where



No. 2.—"Exactly so! You want to reach families."

Thereupon the bookbinders and printers, after a few minutes, retired. The binders, next morning, by committee, requested the superintendent to open the works and give employment to them. The same day the printers held a special meeting at the Arlington Hotel, when a committee was appointed to call upon the superintendent with the same request that had been made by the binders, and the request was readily complied with.

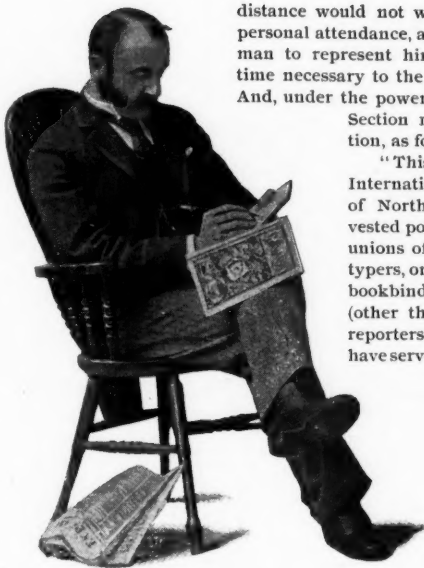
After a full and unbiased investigation I returned to Washington, not having fully determined upon what course I should pursue in the matter, and not having seen the president of the company, Mr. Werner, but was informed by Mr. Berry, the company's treasurer, that he did not believe the company would ever again recognize the local so-called I. P. P. U.; that they would prefer to deal with the I. T. U., and have the works under its domination, as being the more conservative and responsible, and with its strike and lockout, arbitration and allied trades laws less trouble and misunderstanding was to be feared than at the hands of an



No. 3.—"The best-read papers in the World!"



No. 4.—"What could possibly constitute a better advertising medium?"



No. 5.—"This question of price needs careful consideration."

And establish a pressmen's union under the jurisdiction of the International Typographical Union, at Akron, and prevent the entire destruction of unionism in that city. The pressrooms of the Werner Company are the largest in the world. A part of the presses are now being run, and men who bring International Typographical Union cards are running them at a scale of \$1 per week above the scale paid the late International Printing Pressmen's body. The cards are, for the present, deposited in the local typographical union, and an International Typographical Union pressmen's union and an allied printing trades council will be established as soon as practicable, or this will be an "unfair" town as far as the International Typographical Union is concerned.

At a special meeting of Akron Typographical Union, held Sunday, April 29, the following resolutions were unanimously indorsed and ordered published in the three local papers, two Cleveland papers, and the Pittsburgh Times:

"The so-called Printing Pressmen's organization have been circulating rumors to the effect that Akron Typographical Union have shown sympathy toward them, and as nothing can be further from the truth, we wish to place ourselves on record, therefore, be it

Resolved, That Akron Typographical Union, No. 182, while it sympathizes with all bona fide labor organizations, as they are all trying to better their conditions, we distinctly assert that we have not, now or never, had any official dealings with a body calling themselves the Printing Pressmen's Union; that we never, as a body, gave them any sympathy in their late difficulty with the Werner Company; and be it further

Resolved, That as the so-called Printing Pressmen's Union is not recognized by the American Federation of Labor or by the Knights of Labor, which are the authority on trades-unionism in this country, it has no standing in the labor circle; and be it also

Resolved, That Akron Typographical Union, No. 182, does hereby indorse the action of Mr. H. C. McFarland, second vice-president of the International Typographical Union, in his endeavor to organize a bona fide printing pressmen's union in this city, and that it will assist him in every way within its power."

The above is a brief, truthful and concise statement of the facts in the Akron case. Good union pressmen will be furnished steady employment at \$17 per week. Living cheap. Fraternally, H. C. MCFARLAND.

HALL OF AKRON PRINTING PRESSMEN'S UNION, No. 42,
AKRON, Ohio, May 10, 1894.

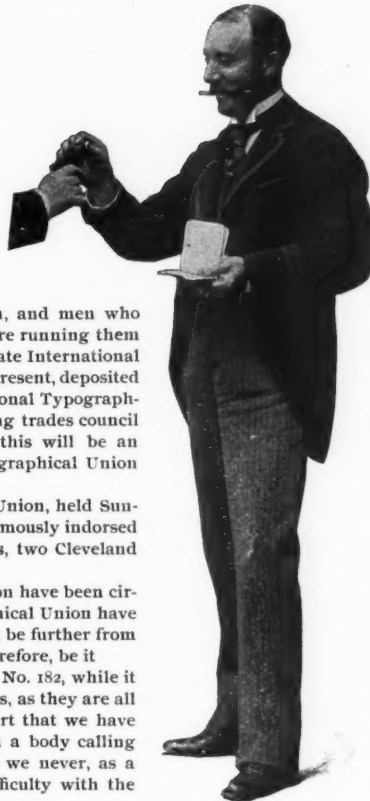
To the Members of the International Typographical Union, and especially to Pressmen allied to said Body:

GENTLEMEN,—A four-page circular has been placed in our hands which we are led to believe has been sent to every I. T. U. union in the country, said circular giving Mr. H. C. McFarland's side of the story in regard to his action in the trouble between the Akron Printing Pressmen and Feeders' Unions and the Werner Printing Company, and believing you to be men with sound union principles, we beg leave to present to your body our side of the story before you take any action in the matter, and then when you have heard both sides, judge for yourselves if we have not done what is right and just in upholding our union and true union principles. Of the telegrams between Mr. McFarland and Mr. Prescott we know nothing about, further than to say that we cannot believe Mr. Prescott guilty of such action which will cast discredit upon the whole rank and file of the I. T. U.

distance would not warrant the expense of his personal attendance, appoint some practical pressman to represent him. He shall devote all the time necessary to the duties of his office."

And, under the power and authority conveyed in Section 1, Article I, of the Constitution, as follows:

"This body shall be known as the International Typographical Union of North America. In it alone is vested power to establish subordinate unions of printers, pressmen, stereotypers, or electrotypers, bindery girls, bookbinders, typefounders, editors (other than managing editors) and reporters and kindred trades, who have served four years at their respective trades, and its mandates must be obeyed at all times and under all circumstances."



No. 6.—"Cigar? Yes, thank you."

Now, as regards Mr. McFarland's actions. He says he arrived in Akron April 18. True. Further, he fully investigated by inquiries among the pressmen—lie No. 1. Mr. McFarland did not come near any of the pressmen employed in the Werner Company, but held a star session with three of the compositors, men who we thought were our best friends, in the back room of a saloon, and there planned out one of the most damnable pieces of rascality that any man could devise, of which we shall refer to later.

Now, as regards our trouble with the Werner Company. As Mr. McFarland states in his circular to you, Mr. Werner called into his office the foremen of the several departments, and informed them that owing to the financial stringency he was compelled to make a reduction of ten per cent throughout the works. The foremen of the pressroom said they could only speak for themselves, but would lay the matter before the union, which they accordingly did at a special meeting called for that purpose; at this meeting the union decided to suspend their scale for six months. Now note the difference in our statements: On March 19 our executive committee was instructed to notify Mr. Werner who was then in the city, that the time expired on March 25, which was accordingly done, and Mr. Werner replied to it, stating that he could not raise any person's wages at that time, and that the union was not in his employ, but that if his employees wished to deal with him individually they could do so, as he

would deal with individuals only and not with any union. We then notified our international officers of what had transpired and we then waited upon the superintendent and board of directors who had control in the absence of Mr. Werner, the president of the company; they told our committee they could do nothing unless we made a final demand, as Mr. Werner was in California; we then gave the company till 3 o'clock, April 9, to decide. So you may see by this that Mr. Werner and his assistants had over twenty days' notice to decide this matter, but they did not want to restore the ten per cent, but to use Mr. Berry's own words to our committee, they were contemplating another cut of ten per cent. The company's answer to our demands was the lockout inaugurated by the company at noon on April 9.

The lockout was made against the pressmen and feeders, although the whole establishment was alike locked out, as they expected that the other departments would have taken the same steps, as they were interested in the pressmen's demands to the same extent as the pressmen themselves were, Mr. McFarland to the contrary notwithstanding.

Mr. McFarland then states that the bookbinders, printers, pressmen and feeders held a consultation—false again. The bookbinders asked for a committee conference, and only a committee conference was held, and as the other departments had made no demand for the restoration of the ten per cent cut, they thought it best for them to return to work until such time as they felt able to make the demand. They are still, up to date, working under the ten per cent cut, and virtually without a scale.

Now comes Mr. McFarland's unprincipled action. As soon as he learned that we were out for a restoration of our old scale, he comes to Akron and hires himself as foreman, thereby ratting himself, although he at the same time held the position of assistant foreman in the G. P. O. at Washington. He then makes a contract with the Werner Company to supply them with men to fill our places, which he proceeds to do, in conjunction with Mr. Barney Nolan and Kelly, all of whom were expelled members of Chicago I. T. U. Pressmen's Union, No. 3, and Feeders' Union; also Anderson, expelled for ratting in Pittsburgh. So far they have succeeded in bringing in about thirty-five or forty men, most of whom have received cards at the instance of Mr. McFarland. These cards do not bear the seal of any union, which we can prove on affidavit. Some of the persons receiving these cards have never worked upon a printing press in their life. We have already induced about twenty-five of these men to leave town. So much for McFarland & Co's union principles. Now comes the capping climax of the whole



No. 7.—"Very much obliged for the order."

affair. On Sunday, April 29, a special meeting of I. T. U. No. 182 was called and a committee appointed to draft resolutions indorsing McFarland's action, to be reported on at their next regular meeting. The following day the resolutions as per McFarland's circular were printed in the daily papers, the same having never received the vote or approval of No. 182. Tuesday evening, May 1, was the regular meeting of No. 182, but so strong was the feeling of the majority of the members against the resolutions that the meeting adjourned without a vote being taken and the resolutions still stand in abeyance. Mr. McFarland has been endeavoring to make this a fight between the I. T. U. and the I. P. P. U., and is using methods that no true union man, no man with principle, would adopt, that of filling the shop with rats. In fact it does not need a card to get a position in the works. Is that "saving the shop to the I. T. U."? Gentlemen, we ask you as men, as union men, to take immediate action in this matter, and if things are not as we represent to you, then fill our places at once with the I. T. U. This is a fight between labor and capital and not between labor unions. We have the support and sympathy of every labor organization in this city, and throughout the country wherever this matter is properly known, and unless McFarland is not immediately called off and censured it will be a blow to labor organizations and the I. T. U. in particular, from which they will not soon recover.

McFarland is simply here to feather his own nest, and not for the benefit of or the love he has for unionism. His whole circular is a parcel of falsehoods; he dare not come out openly and meet us in our union; we have challenged him through the papers to meet us and state one case where we have allowed our men to rat. His statements in regard to New York city, Omaha, Tacoma and Chicago are false and cannot be proven by him or any of his followers.

Again, he says the pressmen, being in the numerical ascendancy, have been obnoxiously demonstrative and oppressive toward the printers employed in the office. This assertion is most damnable false, as no better feeling existed in any city in the Union than that between the I. T. U. and I. P. P. U.; both unions sitting in social equality in the Central Labor Union here, and the best of feeling still exists, excepting in the case of two or three pothouse politicians, who would sacrifice their union and its principles for the sake of office. Now, brother unionists, what we ask of you is to do your duty fearlessly, be men, and do not be misled by the statements of people who are working in the interest of capital. If our international officers are at war with each other, let that battle be fought on neutral grounds, and not retard the efforts of good union men to better their condition; by so doing we will sooner come to a better understanding, and a more united and friendlier organization will spring up which will force capitalists to recognize us all as men worthy of our calling, but with such petty fights as this going on it will only tend to disorganize our unions and bring us under the control of capital. These fights are the capitalists' harvest, and the death knell of unionism, therefore, we say to you, one and all, do your duty, call off this man McFarland. Remember the stand we took in the Pittsburgh strike when we never failed to call off any member of our organization who went there for the purpose of ratting. By doing your duty and listening to the voice of conscience, the sooner will a better feeling be brought about between the two organizations.

Every member of our union is determined to stand firm in this fight for right and justice. There is no faltering in our ranks. We are in to win, no matter what the cost. The eyes of the capitalist, the heart-throbs of every labor organization is on this fight, therefore, we again beg of you to do your duty, keep all union men away, take no notice of promises, as they have never been kept by the Werner Company and will undoubtedly be broken in this case.

The following statement and affidavit speaks for itself, and will show to you the methods taken by McFarland to fill the Werner works with rats and not I. T. U. men:

"STATE OF OHIO, } ss.
Summit Co., }

"Edward S. Wheed, being duly sworn, says that he resides at 505 West Thomas street, Chicago, Illinois, and that he holds Certificate of Membership No. 32,850, International Typographical Union, by mistake in the name of W. Sweitzer, his stepfather.

"That said certificate, without his solicitation, was given to him, Edward S. Wheed, at Chicago, in the State of Illinois, on the 30th day of April, A. D. 1894, by the officers of said International Typographical Union, without inquiry, probation or initiation.

EDWARD S. WHEED.

"Sworn to before me by the said Edward S. Wheed, and by him subscribed in my presence this 8th day of May, A. D. 1894.

"WILLIAM H. SANFORD, Notary Public.

"[Notarial Seal.]
Summit County, Ohio."

Hoping you will give this due consideration, we remain,

Yours fraternally,

THE AKRON P. P. U., No. 42, and F., No. 4.

HINTS ON HALF-TONE.

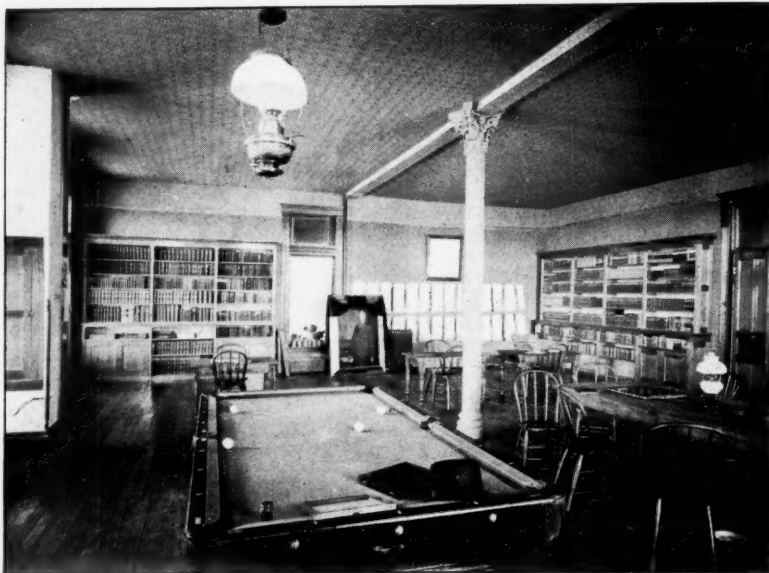
BY S. H. HORGAN.

In this department, queries addressed to The Inland Printer regarding process engraving will be recorded and answered, and the experiences and suggestions of engravers and printers are solicited hereto. It is believed that herein will be found a medium for the interchange of valuable hints and suggestions never before offered to those in interest.

A New York photo-engraver inquires how to make half-tone negatives from a vignetted wash drawing, and leave the whites without a tint on them. He says he could improve his position if he knew how to do this, and, therefore, does not want his name published.

This is a question that has puzzled photo-engravers since half-tone was first thought of. It is too intricate a subject to be explained in a paragraph here, and may be worth an extended article later.

James T. Boyd, of Toronto, Ontario, asks how to touch up photographs for half-tone. The simplest way is to rub over the surface of the photograph with a tuft of cotton wool moistened



LIBRARY AND READING ROOM, UNION PRINTERS' HOME, COLORADO SPRINGS.

with a solution of white wax in sulphuric ether—a piece of wax the size of a pea in an ounce of ether will be sufficient. The ether evaporates quickly, leaving a surface on which India ink or Chinese white can be applied with a brush.

X Y Z, Atlanta, Georgia, says he cannot get half-tone plates without circular markings on them, though his chemicals work clean on other kinds of negatives. His trouble is due entirely to markings on the screen plate not visible to the eye. If he will breathe on the screen he will find the markings he complains of. The screen should be thoroughly polished with chamois skin before being put in the dark slide, and the thoroughness of this polishing can only be determined by breathing on the glass of the screen, and examining its surface by reflected light before the breath is dry on it.

STEPS INTO JOURNALISM.

This bright little book, whose contents are modestly claimed by its author to be simply "helps and hints for young writers," is as interesting to the veteran newspaperman as to the tyro. Indeed, its many excellences commend it to everyone connected, however remotely, with publishing. Newspaper work has a peculiar fascination, and the pleasant style and instructive character of Mr. Shuman's book has earned for it very general approval. Price, \$1.25. Can be ordered through The Inland Printer Company.



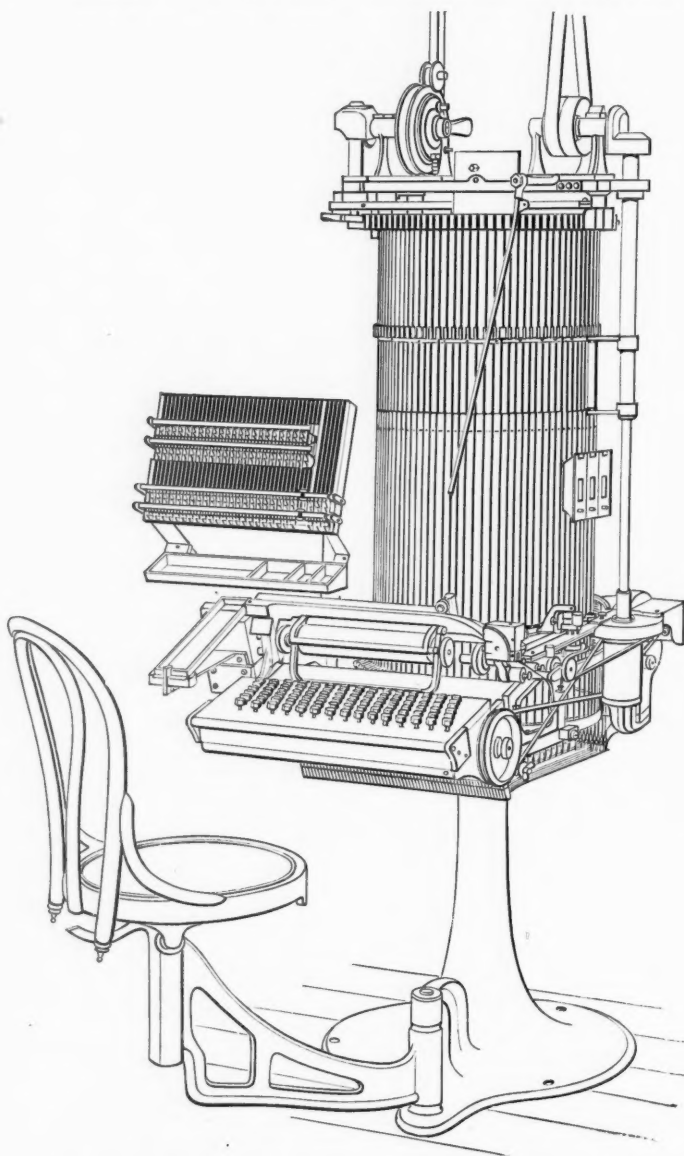
"THE SPRINGTIME OF YOUTH."

(FROM LIFE.)

Half-tone engraving from photograph, by
FRANKLIN ENGRAVING AND ELECTROTYPING CO.,
Formerly A. Zeese & Co.,
341-351 Dearborn street, Chicago.
Duplicate plates for sale.

THE THORNE TYPESETTING MACHINE.

THERE can be no question as to the fact that printers and publishers generally are now thoroughly alive to the importance of the problem of typesetting by machinery. The rapid introduction of typesetting machines during the past year has awakened the most conservative, or one might say the most lethargic. No one state or section and no special line of offices has absorbed all the machines put out, but they have gone into every part of the union and into every kind of



printing office from the small country weekly or book office to the largest of the metropolitan daily offices.

The careful, thorough-going printer or publisher has applied himself vigorously to the question of determining which is the best, which is the most practical, which is the biggest money-saver, which is the simplest of the machines offered on the market today.

The manufacturers of the "Thorne" typesetting and distributing machine contend that not only have they the simplest machine in use today, but that having demonstrated its practicability and profitableness of operation in the leading daily, weekly, magazine and book offices of the country (in many offices for several years past), it should not be classed among the experiments at accomplishing typesetting by machinery, but as a perfected machine, the simplest in construction and the most easily operated and controlled.

It does not require the services of a trained machinist to operate the Thorne machine, there being no delicate or difficult

adjustments—no complex mechanism about its construction. The entire work of composition—setting, distributing and justifying—are done on the one simple, compact machine shown in the accompanying illustration. It needs to be understood, however, that the setting and distributing parts are independent of each other in so far as the distribution (which is automatic), can go on while the operator is calling out the type with the aid of the keyboard, or it can stop, and vice versa.

But as to the mechanism and method of operating the Thorne the printing public is already well informed and needs no detailed description. We will simply mention that several improvements or changes, in the direction of simplification, have been made since *THE INLAND PRINTER* last treated of this machine. While having just as many keys and the same characters the keyboard has been compacted into much smaller and more convenient space, and the operating and justifying parts brought very close together. The machine requires less space by considerable than formerly, and less than any other in practical operation. The swinging stool attached to the base of the machine is so arranged with reference to the justifying apparatus that the operator can, after filling out the line, swing around quickly and easily into justifying position, thus accomplishing the work of both operator and justifier.

It is a little out of the ordinary to be informed that in the prevailing business depression the Thorne Company is considerable behind its orders, running over one hundred men in its splendidly equipped factory at Hartford, and part of the force working overtime. Such is the case, however, and the company reports an even more promising outlook for orders in the near future.

Among the daily newspapers using the Thorne are the *New York Evening Post*, *New York Mail and Express*, *American Press Association of New York*, *Hartford Post*, *Bridgeport Post*, *Portland (Me.) Press*, *New Haven Palladium*, *Atlanta Journal*, *Rome Tribune*, *Joliet News*; *Daily Sportsman*, London, England; *Daily Guardian*, Manchester, England; *Daily Times*, Oxford, England; and among weekly newspapers and magazines we would mention the *Christian Register*, of Boston; *New York Churchman*; *New York Evangelist*; the *Interior* and the *Ram's Horn*, of Chicago; the *North and West*, of Minneapolis; the *Forum*, *Current Literature*, *Short Stories*, *Romance*, *Arena*, *Atlantic Monthly*, etc. Among the western establishments that have recently adopted the Thorne machine are the *Daily Michigan Volksblatt*, of Detroit, Mich.; *Daily News*, Mansfield, Ohio; *Daily News*, Norfolk, Neb.; J. C. Benedict, Chicago; Loomis & Onderdonk, Grand Rapids, Mich., etc.

The western office of the Thorne Typesetting Machine Company is at 139 Monroe street, Chicago, the factory and main office at Hartford, Conn.

WASH. CHEW.

Washington P. Chew, who twenty years ago was one of the best known tourists in the country, died on Monday, May 7, in Washington, D. C., of typhoid pneumonia, after an illness of one week. He was born at Havre de Grace, Maryland, about forty-five years ago, attended the public schools in Philadelphia for a time, went to Iowa (where he learned the printing business), and later participated in the construction of the Union Pacific Railroad as "proprietor" of a team of mules and a water wagon, under Carmichael & Brooks, contractors; then he took up the art preservative again, and for a number of years was a well-known compositor from the lakes to the gulf and from the Atlantic to the Pacific. For the past sixteen or seventeen years he has been employed in various departments of the government printing office, with the exception of a year spent on the Pacific coast in 1882. He was one of the best liked men in the business, and was a model of charity and benevolence, and possibly did not have an enemy in the world.

AWARDS IN ADVERTISEMENT COMPETITION.

CONSIDERATIONS of space prevent the publication in detail of the comments and suggestions accompanying the decisions of the gentlemen who consented to act as judges in the advertisement competition announced on page 38 of our issue of last April. In the advertising pages of this number will be found reproduced the three examples awarded first prizes. Sixty-eight designs were submitted in all. The entire list will be reproduced with the comments of several advertising experts, and issued in book form in a short time. Following are the awards:

FIRST PRIZE.—THE INLAND PRINTER for one year (or volume twelve bound in half russia).

No. 28. By D. M. Lord, of the Lord & Thomas Advertising Agency, Chicago. Compositor, George M. Applegate, with MacCrellish & Quigley, Trenton, New Jersey.

No. 19. By C. F. David, of the C. F. David Advertising Agency, publishers *Profitable Advertising*. Compositor, Robert M. Hartley, Kansas City *World*.

No. 37. By C. E. Raymond, manager Chicago branch, J. Walter Thompson Advertising Agency. Compositor, C. Edward Lebten, with MacCrellish & Quigley, Trenton, New Jersey.

SECOND PRIZE.—THE INLAND PRINTER for six months or a copy of "Printers' Art."

No. 48. By D. M. Lord. Compositor, Preston Avera, Camden, Arkansas.

No. 39. By C. E. Raymond. Compositor, C. L. Des Aulniers, with Porter Printing Company, Moline, Illinois.

No. 20. By C. F. David. Compositor, Robert M. Hartley, Kansas City *World*.

THIRD PRIZE.—THE INLAND PRINTER for three months.

No. 22. By D. M. Lord and by C. F. David. Compositor, C. E. Wilson, Battle Creek, Michigan.

No. 58. By C. E. Raymond. Compositor, Lou E. Parsons, with the Cherington Printing & Engraving Company, Columbus, Ohio.

RECENT TYPE DESIGNS.

INSTEAD of the usual column upon recent type designs which has appeared in our pages for some months past it is proposed from this time on to simply show lines of the new type faces and borders as they appear, without any particular criticism, but in its place suitable explanation regarding the specimens will be given.

The first we show is Quaint Roman No. 2, cast by the Central Typefoundry, of St. Louis, Missouri. This letter is somewhat like the Quaint Roman which was gotten out some time

Inland Printer for May

QUAINT ROMAN NO. 2.

ago, and which met with much favor by the trade. A page of this series is shown in another part of this issue.

The Inland Typefoundry, of St. Louis, Missouri, show two new borders, one called the "Floret," and the other the "Fleur de Lis," the latter being made also in outline.



FLORET BORDER.



FLEUR DE LIS BORDER.



FLEUR DE LIS BORDER—OPEN.

Barnhart Brothers & Spindler, Chicago, show a few specimens from their "Darktown Nine." There are ten characters

in the series, each one quite grotesque. The other new production of this foundry is the "Cupid" ornaments, the series consisting of eleven characters. The uses to which these catchy little cuts may be put will readily suggest themselves to artistic printers.



DARKTOWN NINE.



CUPIDS.

The A. D. Farmer & Son Typefoundry Company, New York and Chicago, have recently brought out a new size of their Stationer's Script series, which is designed to imitate copperplate engraving. The new size is twelve point, the others now on the market being eighteen, twenty-four and thirty-six point. Their Abbey Condensed is the companion series to the original Abbey, and is made at present in twelve,

Delicate Copper-plate Effect Attained here—1894

STATIONER'S SCRIPT.

Rambles through Melrose Abbey

ABBEY CONDENSED.



FANCIES.

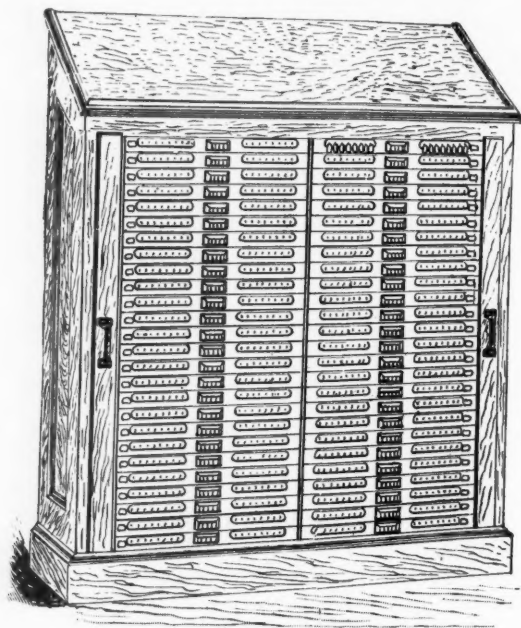
eighteen, twenty-four and thirty-six point. Other sizes are nearly ready. For floral border or decoration "Fancies," which can be worked in two colors, are new and very pretty, and give great scope to the tasty printer. The font includes tint grounds for bringing about proper color effects.

We hope in our next issue to present a number of new faces and borders which were not quite ready at the time of our going to press with this number.

SELF-INDEXING CUT AND ELECTRO CABINET.

THE illustration on the next page shows a new device for use in newspaper and printing offices, which will no doubt meet with much favor by the trade. It is the invention of Mr. Charles E. Bennett, of the Rockford Folder Company, Rockford, Illinois, and is simply a cabinet with drawers for cuts and electros, including an ingenious arrangement for instant reference in the form of an index largely automatic. Printers and proprietors of newspaper offices know how difficult it is to keep track of the different cuts which come into their hands, and are sent away from time to time. Many have a system of their own, but the majority of printers are careless in regard to this very important part of their business. By the device invented by Mr. Bennett you can tell exactly when the cut came into your possession, and when it was sent away, and there can be no question as to what has become of the cut. The cabinets are strongly built of oak, very neatly finished, and made in a variety of styles and sizes. The one shown in the illustration is intended to stand against

the wall, and has an incline or galley top, a very useful style for the jobroom; others are made with a flat top, and some are intended for the center of the room, and are arranged to revolve. The characteristic feature of the system for filing cuts made possible by the use of this cabinet is the index, which is simple and convenient, and at the same time always



reliable. Every plate is checked in or out of the cabinet, a check from the drawer front being hung opposite the name of owner or cut, as indicated by a card in the index alongside. Each drawer has a card of record, all "ins" being entered, and all "outs" receipted for. By this simple system anyone in the ad. room or job office can at once find or locate any particular cut, and disputes as to the disposition of plates are avoided, as the proof is positive. Information as to the cost of these cabinets can be obtained by addressing Mr. Bennett as noted.

ADVERTISING NOTES.

BY J. F. A.

C. B. COTTELL & SONS COMPANY, of printing press fame, are evidently believers in the Powers' style of advertising. I hear much admiring comment on their interesting circulars.

THE Hill Cycle Manufacturing Company, manufacturers of the Fowler bicycles, have an interesting method of using their advertising space in the trade journals. The page is arranged to resemble as closely as possible the regular pages of the journal in which it appears and contains notes, comments, experiences and correspondence up to date, and all pertaining to the Fowler wheel.

I HAVE received the little pamphlet issued by the A. N. Kellogg Newspaper Company entitled, "A Personal Interview—Veni, Vidi, Vici." It is a model of good advertising and a study in natural posing. On another page of this journal appear the illustrations, by courtesy of the Kellogg Company. The photographs were made by Rockwood, I am told, and as the De Vinne Press is responsible for the letterpress, the result is—as usual.

I ENTERED a new office building the other day, and on the inner door I observed the legend, **PUSH**. I pushed without effect. I then tried what a "pull" would do: It opened the door, on the inner side of which I noted the legend, **PULL**. The carpenter had made a mistake, that was all. A favorite metaphor with advertisement writers is "the door of success." That door yields to certain treatment. See that your ad. carpenter is a man of judgment.

PRESSROOM QUERIES AND ANSWERS.

CONDUCTED BY WILLIAM J. KELLY.

TO CORRESPONDENTS.—Letters of inquiries for reply in this department should be mailed direct to Mr. William J. Kelly, 762a Greene avenue, Brooklyn, New York. The names and addresses of correspondents must be given, not necessarily for publication, but merely to identify them if occasion should arise. No letters will be answered by mail which properly belong to this department.

COMPOSITION FOR EMBOSSING.—J. W., Cleveland, wants to know where he can get a ready-made composition for embossing on paper and cardboard. *Answer.*—Write to E. E. Britton, 522 North Ninth street, Camden, New Jersey.

A RELIABLE BOOK ON EMBOSSING.—G. A. Selby, Columbia, South Carolina, writes: "Where may I obtain a reliable book on the subject of embossing. I wish to attempt embossing on a small scale in our office." *Answer.*—The pamphlet on "Embossing from Zinc Plates," issued by The Inland Printer Company, will meet your requirements. Price, \$1.

SIZE FOR GOLD-LEAF LETTERING.—D. E. S. & Co., Eaton, Ohio, say: "Please give us directions for gold-leaf lettering on books, single lines, what size to use and how applied." *Answer.*—Take white of egg from shell; heat it well, and leave to settle. Apply size to leather or cloth with piece of fine muslin, using the size sparingly, but enough to cover the space you wish to letter evenly. After the size has "set" a minute or so, lay the gold-leaf on it, and impress the lettering on the gold-leaf. The stamp or lettering must be made quite hot before use on the leaf, so as to "cook" the sizing and thereby hold the gold-leaf. Rub off, carefully, the surplus leaf and size marks.

TESTING QUALITY OF INKS.—I. S., Cheltenham, England, wants to know "how to test the quality of inks without putting them on the machine, and how to prevent formation of skin on inks." *Answer.*—Some detail of the quality of an ink may be arrived at without trying it on the printing press, such as its degree of fineness in trituration; its fullness of body; its working or distributing qualities; but in no other way than by actual trial on the machine and on paper can its real character be decided upon. Inks made with long varnishes dry much quicker than those compounded in short varnish, and, with due care and a little thin varnish or glycerine poured in on the top, they may be kept fresh for a considerable time. All ink receptacles should be kept as tightly closed as possible to exclude dry atmosphere. Inks stored in a cool, dry place will retain their vigor and freshness longer than if exposed on airy shelves.

CAUSE OF BAD PRESSWORK.—Foreman, Chicago, has sent a copy of a large octavo monthly, requesting an opinion on the cause of the inferior appearance of the presswork on the publication. This inquiry comes from the foreman of the composing room of the establishment doing the composition and presswork, who thinks the half-tone cuts are not as effective as they should be; he also adds, that when he expostulated with the pressman as to the cause of the poor appearance of the illustrations, he was told, in reply, that half-tone cuts would not stand more than three overlays. *Answer.*—The general workmanship on this publication is fairly good—that is the reading matter portion. The paper used is of supercalendered quality, of dull color and harsh finish, making it undesirable stock indeed. To add to the other difficulties from which the pressman evidently suffered, the electro of the half-tone title design, on first page, is not a good one; while the black ink used is unsuitable for half-tone work, especially so because of the character of the paper worked. The fault lies in the ink used, for it is evident that it was too strong (long) to leave the solids in the form so that the color would be impressed fully on the paper. The color has been carried a trifle too full; but the pressman has doubtless done this in order to secure his color on the solids, oblivious of the secret causes which were handicapping his efforts. It is difficult to do fine work with inferior

facilities in any case; and while the cuts in the publication before us could have been improved by better overlaying (for we fail to see little, if any, on them), we hesitate to go further into an opinion on the other causes why this monthly does not emanate from the pressroom in better shape. We trust it is not a case of a four-roller press being compelled to run with two rollers instead of the four designed for such work.

TREATING INKS FOR HALF-TONE CUTS.—O. R., Pittsburgh, Pennsylvania, writes: "I would like very much to hear from some good authority the best way for treating inks for half-tone cuts on enameled book paper. That is a point I have not seen in any paper; and that is a great trouble to pressmen who do not understand this." *Answer.*—We apprehend that our correspondent has been troubled because of spotty blemishes appearing on his presswork when using "coated" papers, and that this has prompted his query. The leading manufacturers of printing inks (whose names regularly appear in THE INLAND PRINTER) have given great consideration to this matter, and now supply various grades of black and colored inks for half-tone printing on enameled book paper. It is a fact, nevertheless, that spurious inks are often foisted upon inexperienced persons, by irresponsible makers, as the "proper thing" for half-tone work. Half-tone illustrations, or any other kind of illustrations, cannot be properly printed on enameled paper with long-bodied inks; that is, inks made up with thick or tacky varnish, especially resin oil varnish. A good ink for any kind of cuts or type matter to be printed on coated paper should be full-bodied in color and short in texture. Such a quality of ink will work smooth and sharp on well enameled paper without "picking" up particles of the coating. When it will not meet these requirements then the fault lies in the coating on the paper, and is accounted for in this way, namely, that the size used in the coating matter has become unfit to hold the base on the paper by reason of decomposition through over-age. Large quantities of such stock are daily foisted on the trade, and printers are made the victims of the deception. Of course, there are a few manufacturers of coated book papers who test their products before being shipped from the mills, and any one of these can be relied upon to furnish a reliable article when the price is met by the purchaser. Too many printers, however, look only to the quantity and price they can secure from a paper house when making up a competitive estimate, and, necessarily, they get the worst going, as well as the extra trouble and loss when printing. If a half-tone ink proves too tacky—strong in body—for the stock in hand, mix in a small quantity of vaseline to shorten it; let it be well incorporated with the ink. Should a large quantity of ink be required for the job, take about one-eighth part of soft book or news ink and mix it in with the strong ink, when it will be found to work without picking off the coating. A very small quantity of No. 0 varnish will often prove satisfactory. Care must be taken, however, in adding a reducer of any kind to an ink, as it detracts from its color. The competent pressman should be prepared to meet emergencies as they arise in cases of this kind, and if he will make a test of the strength of the coating on the paper before going on with the printing, by wetting with the tongue the points of his thumb and forefinger and strongly pressing a sheet of the paper between them, then releasing the paper slowly, he may be able to satisfy himself of the strength or weakness of the coating by the quantity of coating matter that adheres to them, which will be apparent after drying a few moments later.

MR. THOMAS E. BENEDICT, the newly appointed public printer, has made a reduction in the government printing office staff. Among the chiefs of divisions who have resigned are: Messrs. Ramsey, Cottie, Pearson, Kennedy, Heck, Fisher and Craig, and L. C. Hay. The latter has taken a position as superintendent of the new Syracuse paper, of which Ex-Public Printer Palmer is to be editor.

NOTES AND QUERIES ON ELECTROTYPING AND STEREOTYPING.

CONDUCTED BY A. L. BARR.

THE PRACTICAL ELECTROPLATER.—The "Practical Electroplater," a treatise on electrotyping and electroplating, by Martin Brunor, is a work which should be in every electrotypist's or electroplater's shop. It is a handsome book bound in half morocco, containing 298 pages. Price, \$10 net. Can be purchased through The Inland Printer Company.

LOW PRICES, INFERIOR WORK.—F. F. V., Chicago, says: "I am willing to pay a good price for high grade electros for bookwork, but I find it difficult to get such work at any reasonable price. One founder tells me that the workmen have to execute all work speedily, each having a special duty. The shops are therefore in the bonds of a system that makes it extremely difficult to discriminate in favor of any particular job. What are your views on this? Is the case hopeless?" *Answer.*—You are not the first to complain of inferior work; in fact, it has become a general complaint by people who wish to do fine printing. It is partly the customer's fault, but I believe it is time to send out a general alarm on this subject. I will take it up more fully in July issue.

MAKING PERFECT ELECTROS FROM SLIGHTLY CRACKED WOOD CUTS.—F. L., Chicago, says: "I hear it asserted that good and perfect electros can be made from wood cuts, although the wood is marred by fine cracks which would show if printed from. If this is correct, will you explain how it is done?" *Answer.*—A first-class electrotype mold and finisher can improve on a defective wood cut, but the trouble with most foundries is, they try to do work with boys and see how cheap they can do work instead of having first-class workmen. The results are, that instead of improving on the original they make it much more inferior. You ask, how is it done? It is done by getting a first-class mold and after it is backed the finisher engraves the defective parts, thus making the cut almost perfect.

READY-MADE STEREOTYPERS' PASTE.—P. R., St. Louis, Missouri, asks: "Where can I purchase a good stereotyper's paste ready made?" *Answer.*—There are several firms that make stereotype paste, but it is needless to buy paste, when for a few cents you can make it in a few minutes. Take 1 pound of corn starch, $\frac{1}{4}$ pound of flour and 1 ounce of glue, and add 4 quarts of water, and after mixing well let it stand until next day so that the glue will be well dissolved, then boil until it looks like corn starch pudding, and, after cooling, if it is too thick, add sufficient water to thin the amount intended for immediate use, then strain through fine sieve and you will have first-class stereotype paste. To keep it from souring, put in a little alum before boiling. If you are in a hurry to use paste, place the glue in warm water and after it is dissolved you can boil immediately, but it works better to let it stand over night.

DIFFICULTIES WITH STEREO PLATES ON NEWSPAPERS.—J. C. P. writes: "I am a stereotyper on a daily paper and am having trouble with plates, at least the paper does not look right and the pressman says it is the plates. We have a Potter outfit; it is only three years old. I don't claim to be an expert on newspaper work. If it was flat work I would be all right. I try in every way to remedy it, but no matter what I do it does not seem to better it any. It may be in plates, but I cannot see how it can be. Will you please give your opinion?" *Answer.*—There is only one thing lacking, in either the pressroom or stereotype room, and probably both, and that is practical experience, and you are getting that now. It is impossible for any man to tell what the trouble is without being on the ground. You are not the only man in that predicament and that is why I advise beginners to go serve their apprenticeship under some good man so as to know what to do in just such cases. We would like to assist you out of your difficulty, but it is impossible. It may be in your molds or metal, or casting box or

shaver, or it may be the pressman's fault. Experts who have had to straighten out several papers have each time found it was some simple thing that caused the trouble. Our advice is for you to get some experienced man to straighten you out as your difficulties will be apt to increase unless it is remedied soon.

TRANSFERRING ON WAX.—J. C., Colorado, says: "I am experimenting with the wax process, an account of which was published some time ago in *THE INLAND PRINTER*. Will you kindly explain how to make a transfer on the wax; are the lines drawn first and then plumbagoed, and the type pressed in? How is blacklead put in solution for this purpose?" *Answer.*—Take the original drawing and blue the back, lay it face up on a brass plate that has been copper-faced and waxed. Take a tracing point, or if you have no point, take a sharp lead-pencil and trace all lines. Then remove drawing and engrave the tracings to plate, being careful not to cut into it, but equally certain to get down to it. Now, take line of type and after placing between two brass leads and tying with a cord, press into wax. Then blacklead mold well, and after a little practice you will be able to make good engravings. There are points made especially for this work and also holders made for holding the type, but the finest of work can be done without them.

DIFFICULTY OF ELECTROTYPING FROM WHITE AND COPPER FACED TYPE.—S. R., Montreal, P. Q., writes: "I am told that I should never send a form with white and copper faced type mixed in it to the electrotypers, as the plate will be imperfect. Why is this, if true?" *Answer.*—There is no reason why copper faced type and white type should not make a good job, provided both white and copper type are type high, that is, 92-100 of an inch. Copper-faced type is liable to be higher than white metal type, but if this is the case it is a defect in the making of the type. I asked a typesetter what was the exact height of type in hundredths, as I wanted to be certain that I was right, and he was not able to tell me. This aroused my curiosity to see how many more managers of foundries had no more knowledge of their own business. I then went to two others and they were as ignorant as the first; in fact, one of them claimed that no two foundries made type the same height. I hope I found all the ignorant managers, but if the typesetters do not know the exact height type should be made it is no wonder there is trouble when white and copper faced type are mixed. This, however, is no worse than mixing old and new type.

E. CAMPBELL, Bridgeport, Conn. —I have been very much interested in the subject of stereotyping as contained in the latest numbers of *THE INLAND PRINTER*, and the article in the February number on the "Secrets of the Trade" comes in register all right. I do not believe that there are very many secrets in the trade that are worth possessing. Success will come to the workman who is quick to observe effects, and is willing to learn by experience. Success in stereotyping is made up of a number of little "wrinkles," or manipulations, which combined in the aggregate produce good results—results that may be obtained by any sensible, observing mechanic. It appears to me that most of the workmen in this branch of our trade who fortify themselves behind this wall of "Secrets of the Trade" are men who work only on newspaper plates, to my mind the simplest and most mechanical of work, for on most newspapers, especially outside of the larger cities, "everything goes." Would their secrets (?) stand by them on job

and rule work to be run on hard paper with hard "packing"? Up to about a year and a half ago I knew nothing about stereotyping except what I had read and what little I had observed as a visitor in places where it was done. I was deeply interested in the work, and I read and observed, every chance I had, and about a year ago I interested the firm enough to put in a cheap outfit, and I agreed to work it or "bust" in the attempt. To what extent I have succeeded I will leave you to judge from the samples inclosed. Of course, I had about eighteen years' experience as an all-around printer—which is not exactly like one newspaper platemaker I have heard of who worked at bricklaying before he went on the paper, and yet I do not know but what he may have "secrets." I for one am still willing to learn anything that will aid me in doing good jobwork, and am ready to be convinced of the superiority of any particular kind of paper, paste, brush or casting. The paste I use is made as follows: 2 pounds wheat flour, 1 pound laundry starch, 1 ounce ground glue soaked in cold water, water *quantum suf.*, placed in a tin bucket and cooked by a steam jet. After cooking, add a few drops of oil of cloves. When I want to make up some paper I take a sufficient amount of this stiff paste and thin in this way: I take the proper quantity of powdered whiting and mix it quite thin with cold water, let stand a few minutes to allow the grit to settle, then decant it carefully into the basin of paste, mix thoroughly and run through sieve. After my matrix is dry and powdered with talc, I lay it back again on the hot form and gently plane down, which gives a fine, smooth polish to the face of the type. I use wood furniture in lock-up, and dry in not quicker time than fifteen or twenty minutes, and I have yet to find a type that has grown.

THREE ASBURY PARK HOTELS.

AS the time for the convening of the National Editorial Association at Asbury Park draws near, interest in that famous resort and its surroundings grows apace. It is essentially a city of hotels, and *THE INLAND PRINTER* presents herewith illustrations and brief descriptions of three of the most famed of the hostleries at the resort, the Hotel Brunswick, Sunset Hall and the Coleman House. The first-named



HOTEL BRUNSWICK.

is the most recently built of the three, having been opened to the public June 8, 1888. It is situated on the corner of Fourth avenue and Kingsley street, being almost directly on the beach and adjoining the auditorium where will take place the deliberations of the association. Almost every room in the hotel commands a view of the tossing waves of the ocean, and one of the chief pleasures of a day at the seaside is that of being able to sit at one's window in the evening and enjoy the pleasant breezes that blow in from the sea. The Brunswick's large and well-lighted lobby, with its every appearance of richness and comfort, is a most fitting greeting to the tired and dusty traveler. Bright Wilton carpets, plate

mirrors with accompanying rich appointments, crystal chandeliers and side brackets, a well selected array of engravings and photographs upon the walls and comfortable and commodious lounging chairs contribute to its attractiveness. Ladies' and gentlemen's reception rooms are to be found upon the first floor, and at the ocean end of the hotel is the ladies' parlor, in



SUNSET HALL.

itself a picture of loveliness. The rooms of the hotel are so arranged that they may be used singly or en suite. Private dining rooms are also provided. One of its features is its lavatories, which are complete in every detail. The clearest of artesian water is to be had in abundance. The dining room is spacious, well-lighted, and its appointments are in keeping with the furnishings of the other parts of the hotel. Elaborate menus and thoroughly ample culinary facilities leave nothing to be desired in this direction. The center of Fourth avenue, which is two hundred feet wide at the ocean end, is adorned with flower beds, fountains, etc., and in addition to these, potted plants in large, ornamental iron vases unite to form a circle of perfume and beauty around the outside of the broad piazzas which surround the hotel.

Sunset Hall, which is to be seen in the background of the second illustration, is one of the oldest at the Park, and its popularity rests upon such a sound basis that no matter how active may be its competition, no inroads upon its clientage are noticeable. Its location is admirable, being near Kingsley street on Fourth avenue, probably the most prominent thoroughfare in the residence district, and within but a few steps of the beach. Famous Sunset Lake, with its boating and fishing advantages, comes invitingly up to the very door of the hotel in the rear, and an early morning "pull" upon its placid waters is a sure antidote for a deficient appetite. The beach pavilion and bathing grounds of the ocean are right at hand, and just around the corner is the convention hall of the editorial association. Fourth avenue, with its flowers and fountains, is directly in front of the hotel, and broad piazzas lined with potted plants and vines make easy and pleasant resting places for the weary. The sleeping rooms are airy, spacious and comfortable, and their construction and furnishing give evidence of a desire to make their occupancy a pleasure. The dining room is commodious and cheerful, and the table of a marked superiority. The best modern improvements are provided, including lavatories, gas, electric bells, telegraph, telephone, artesian water, etc.

The names of many people much talked about are to be found upon the pages of the registers at Sunset Hall, and notably of those prominent in literary fields.

The Coleman House is the only hotel at the park occupying an entire square. It is situated at the junction of the ocean and Wesley lake and commands an unobstructed view of both. It is at the very focus and center of summer activity at the resort, being at the busiest point on the famous board walk and in view of the main bathing grounds of Asbury Park and Ocean Grove. Wesley Lake, with its hundreds of Chinese lantern-lighted boats, presents a nightly panorama of never-to-be-forgotten beauty, reminding one of Venetian scenes. The hotel is situated upon grounds so spacious that while the busy life of the resort is spread out before the guests, they are sufficiently removed to avoid active contact and annoyance from the crowds which at the height of the season throng the promenades and driveways. A large ballroom and amusement hall is maintained exclusively for the use of the guests, and it is the only one isolated from the main building of the hotel. There is dancing every evening and regular "hops" are given twice a week, and german, fancy balls, etc., at frequent intervals. Excellent bowling alleys, a well-equipped billiard hall and a splendid tennis court fronting the ocean afford entertainment for those athletically inclined. The dining-room service and appointments are of the greatest excellence. The orchestra, which gives parlor concerts daily, and the master of ceremonies are at the service of the guests of the house exclusively. The management intends that the Coleman shall not be excelled by any other hotel upon the New Jersey coast, and the proof of the success of its efforts is to be found in the select patronage which is yearly accorded it.

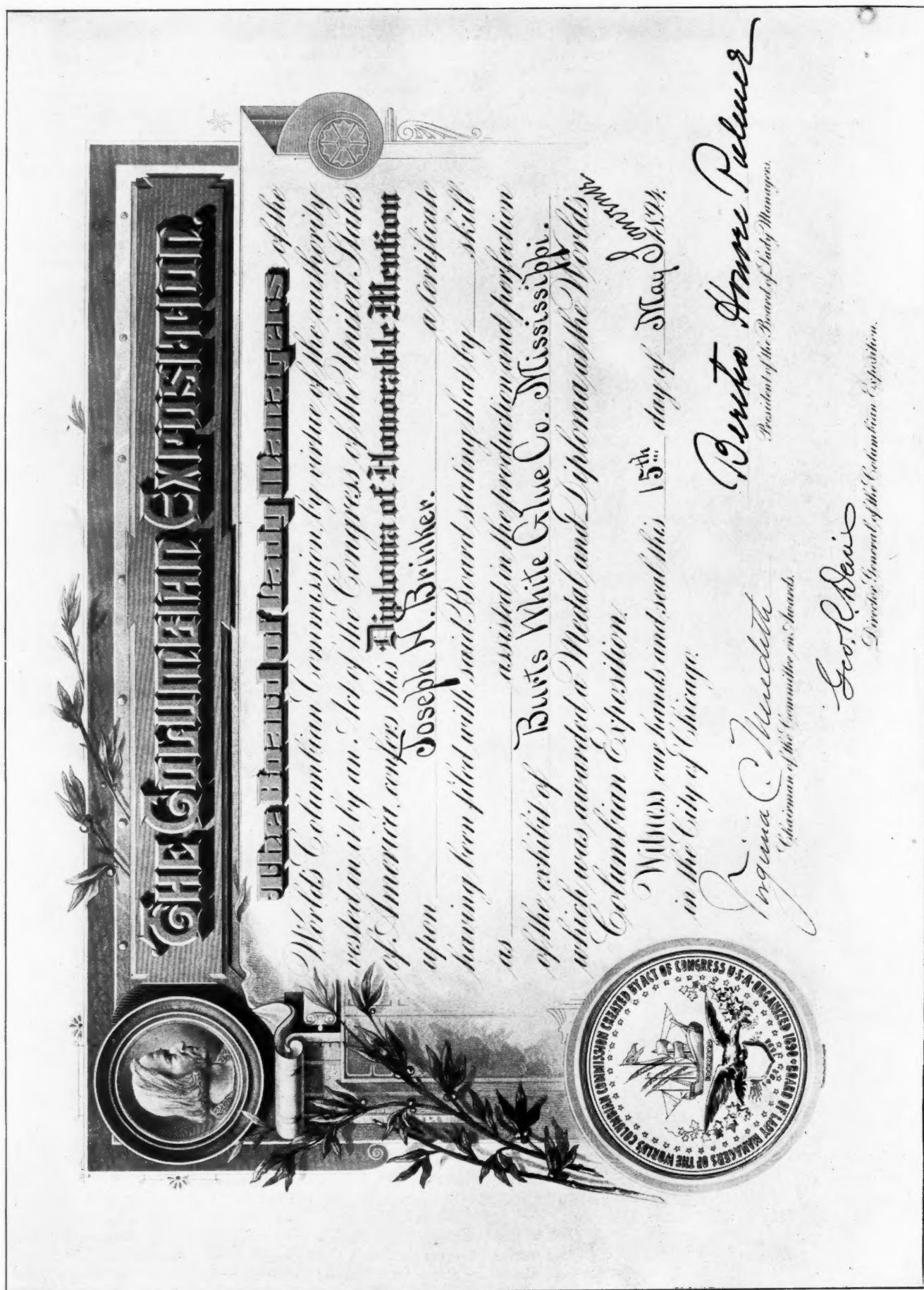
Dancing parties, balls and social festivities of all kinds will be daily in evidence at each of the hotels, and these combined with every amusement that can be desired in other directions will tend to make the time spent at Asbury Park pass very quickly indeed.

VYRIAN GREY, the London journalist, dubbed "The Prince of Tramps," who is traveling 14,000 miles afoot on a wager of \$10,000, arrived at Dayton, Ohio, May 12, and was the guest of Mayor McMillen, at the Hotel Dickey. Mr. Grey is a corre-



COLEMAN HOUSE.

spondent of the London Press Association and London *Daily Telegraph*, and intends to make the trip from London to Monterey, Mexico, and return, by March 7 next, having started on his eventful journey February 6. Since leaving the metropolis he has tramped an average of thirty miles a day and at the time of his arrival in Dayton was eight days ahead of his itinerary, as calculated by himself. It is also stipulated that he return with \$5,000, which he will endeavor to earn on his return trip by lecturing. He was accompanied by a Bavarian bloodhound.



FACSIMILE OF DIPLOMA OF HONORABLE MENTION.
Conferred on artisans by the Board of Lady Managers of the World's Columbian Exposition.

Quaint Roman
No. 7 Series.

ORIGINATED BY THE
CENTRAL TYPE FOUNDRY,
ST. LOUIS, MO.

6A, 8a.

24-Point Quaint Roman No. 2.

\$5.00

**JUNE
ROSE**

**REFRESHING
Mountain Scene
Grand River**

14A, 16a.

12-Point Quaint Roman No. 2.

\$3.25

**PURCHASE
CAST STEEL
FURNACES**

ORIGINATORS AND DISTRIBUTORS

Retailers of Gossip Possible and Impossible 123

Traducing People Who Are Absent

Latest Show Printing House Equipments

4A, 5a.

48-Point Quaint Roman No. 2.

\$11.00

**SECURITIES
Mushroom Plants**

8A, 10a.

18-Point Quaint Roman No. 2.

\$4.50

**SILVER
MONEY**

CHANGE OF GOVERNMENT
Splendid Assortments
Wonderful Machinery Sold

4A, 6a.

36-Point Quaint Roman No. 2.

\$8.50

14A, 18a.

10-Point Quaint Roman No. 2.

\$3.00

**MONDAY
Consents
Designer**

SIGH NO MORE, LADIES.

Sigh no more, ladies, sigh no more;

Men were deceivers ever;

One foot in sea, and one on shore,


To one thing constant never:

Then sigh not so,

But let them go,

And be you blithe and bonny.

For sale by all Foundries and Branches of the American Type Founders' Co.

JOHNSON  SERIES

PATENTED JUNE 7 1892.

3 A, 5 a.

60 POINT JOHNSON.

\$9.60

Rapturous Expeditions

3 A, 6 a.

48 POINT JOHNSON.

\$7.60

Discover Mountain Caverns

4 A, 8 a.

36 POINT JOHNSON.

\$6.20

Magnificent Landscapes Unrestrained Admiration

5 A, 10 a.

30 POINT JOHNSON.

\$5.75

Divertisement that Conquers Drowsiness and Lassitude

6 A, 12 a.

24 POINT JOHNSON.

\$5.05

SPRING TRIPS
Resume with Pleasure
1234567890

8 A, 16 a.

18 POINT JOHNSON.

\$4.35

PERAMBULATING
Through Valleys and Glades
Amidst Pretty Flowers
1234567890

ALL COMPLETE WITH FIGURES.

Manufactured by the MAC KELLAR, SMITHS & JORDAN FOUNDRY, Philadelphia.

For sale by all Foundries and Branches of the American Type Founders' Company.

Archaic Series

PATENTED MARCH 6, 1888.

7 A, 10 a.

36 POINT ARCHAIC.

\$6.00

COURTEOUS MANNERS

Behavior of Gentlemen

8 A, 14 a.

30 POINT ARCHAIC.

\$5.00

CONTENTED REPTILES

Basking in Warm Sunshine

10 A, 18 a.

24 POINT ARCHAIC.

\$4.25

POWERFUL STEAM ENGINES

Gigantic Hardworking Laborers

Locomotives Rushing Forward

14 A, 26 a.

18 POINT ARCHAIC.

\$3.75

EMINENT PHYSICIAN
Treatment Decidedly Successful
Always Practical

25 A, 40 a.

12 POINT ARCHAIC.

\$3.10

MARVELLOUS ECCENTRICITY
Fashion's Apron Strings Enslave Children
Following Bell-Wethers
Inability to Untie the Gordian Knot

30 A, 50 a.

9 POINT ARCHAIC.

\$2.90

IMPORTANT SOCIETY ANNOUNCEMENT
Elegant Display of Improvements in Wagging Bustles
Practically Illustrated To-day
Moving Figures Exhibiting at our Salesroom
1234567890

36 A, 70 a.

6 POINT ARCHAIC.

\$2.70

MESSIEURS ENROBE, GARNISH AND WEARWELL
Dispensers of Fig Leaves
Announce Themselves Prepared to Furnish the Public with Garbadines
Galligaskins, Smockfrocks, Wrapscales
Chlamys, Mantillas, Castors, Kerchiefs and Moccasins
1234567890

ALL COMPLETE WITH FIGURES.

Manufactured by the MAC KELLAR, SMITHS & JORDAN FOUNDRY, Philadelphia.

For sale by all Foundries and Branches of the American Type Founders' Company.

The Henry C. Shepard Co.
Steel Plate and Letter Press Printers,
Embossers,
— Blank Book Manufacturers —
212-214 Monroe Street, Chicago.

SHEPARD SCRIPT.

THE NATIONAL TYPE FOUNDRY
188 MONROE STREET,
CHICAGO.
WM. P. FISHER, MANAGER.

THE COMPLETE SERIES OF SHEPARD SCRIPT, WITH OTHER SPECIMENS FROM THE NATIONAL TYPE FOUNDRY,
WILL APPEAR IN THE NEXT ISSUE OF "THE INLAND PRINTER."

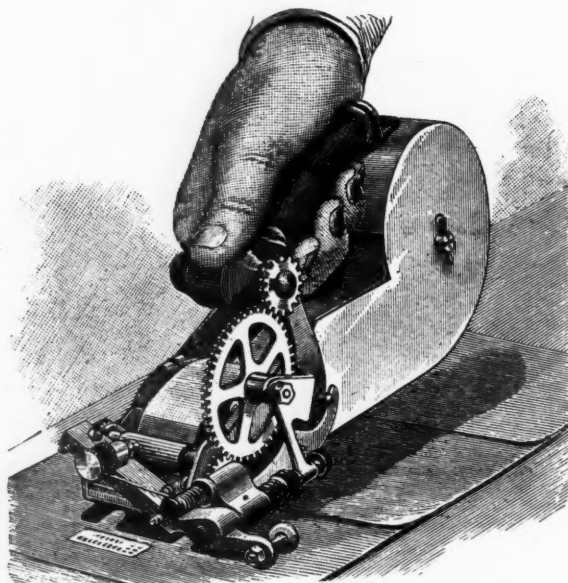


SPRING.

Half-tone engraving from photograph, by
A. ZEESE & SONS,
300-306 Dearborn street, Chicago.
Duplicate plates for sale.

AN IMPROVED MAILING MACHINE—THE HORTON.

WITH most newspaper publishers it is now the practice, in mailing papers, to paste upon the wrapper a small printed label giving the name and address of the subscriber, generally accompanied by the date, in small characters, at which the subscription expires. The entire subscription list of the paper is in this manner put in type, which is kept standing on galleys in a miniature printing office, where changes and additions may be conveniently made on the receipt of each payment from an old subscriber, the change of an address, or the



enrollment of new subscribers, the system thus constituting also an ideal method of bookkeeping. From proofsheets taken previous to each mailing day, the narrow columns of addresses are pasted together to form a continuous roll or web, to be placed in a hand-operated machine, such as shown in the accompanying illustration, which automatically pastes and cuts off each single address slip, pressing it down in place upon the wrapper, by simply raising and lowering the machine. Our subscribers have for many years been familiar with this form of printed address. The improved mailer represented in the engraving has been patented by Mr. James A. Horton, of Greenfield, Massachusetts. We have given it a thorough trial, and it works well. Although principally made of sheet metal it is exceptionally light. The address roll is held upon a removable shaft in the large circular end of the casing, and in advance of it is a removable rectangular paste holder or receptacle, on the upper edges of which are guide clips by which the paper ribbon or web is guided over a distributing roller whose lower side dips in the paste, there being in front of the holder two paper-feeding rollers actuated by gear wheels by means of a thumb roller at the forward end of the handle piece. The feed is positive, and the slip is perfectly guided and thoroughly pasted, the machine being held naturally and easily in either hand. On the bottom plate is a knife holder block in which is held a cutter blade, a novel mechanism supporting and giving a swinging movement to a similar upper cutting blade adjustably clamped upon the knife bar, the knives having two cutting surfaces which can be easily sharpened. A rocking plate is adapted by its gravity and the force of a spring to swing downward below the bottom plate, elevating the knife bar as the machine is lifted by the operator, while the downward pressure of the plate on the wrapper of a newspaper causes the knife bar and cutter plate to swing downwardly, severing the label slip with a shearing action. By means of adjustable springs the tension of the knives can be regulated as they

become dulled. The machine is well adapted for easy and rapid operation, and excellent provision is made for the ready adjustment of its working parts to maintain them in good operative condition.—*Scientific American*.

REVIEW OF SPECIMENS RECEIVED.

FROM Will Eskew, La Porte, Indiana, comes a package of letter-heads, note-heads, cards, etc., composition and presswork on which are fairly up to the average on that class of work.

HENDERSON & DE PEU, Jacksonville, Illinois, are candidates for the title of "artistic" printers. A four-page circular submitted shows taste in design and execution, the first page being especially worthy of favorable comment.

TUCKER & DWINELL, Middletown, Ohio, submit for criticism business card in three colors. It would look better if the background was in a pale color—gray, pink, or any other light tint. The strong color used destroys the effect intended to be produced.

THE catalogue of the first annual black and white exhibition of the Peoria Society of Artists contains a number of very clever designs in pen-and-ink and wash. The presswork on the pamphlet is creditable, but the composition is poor, numbers of seemingly inexcusable and glaring errors being noticeable.

FROM Richard Wilson, the *Examiner* office, Sherbrooke, P. Q., we received a few specimens of work which are creditable samples of color printing. As an engraver Mr. Wilson is to be commended, for he has produced a very neat tint block with the aid of a jackknife only. The composition on bill-heads is good, the rulework designs being very neat.

W. H. BESACK, "The Printer," Muncie, Indiana, is on the right track. He does fine printing—literally—the samples furnished being somewhat above the average. Composition display is admirable, presswork is excellent, and stock, arrangement of colors, etc., are evidences of taste and artistic discernment. We will be pleased to see more of your productions, Mr. Besack.

EDWARD L. SMITH, manager of the private printing office of A. J. Wilkinson & Co., Boston, Massachusetts, forwards a large package of his work, which shows the varied nature of the productions of the house in which he is employed. It is well up to the average of general commercial work. Composition is good and presswork fair, both being done by Mr. Smith himself.

WE are in receipt of a thirty-two-page catalogue from the Bowker Fertilizer Company, of Boston and New York, which is an excellent specimen of good printing. The numerous half-tones of vegetables, fruit, etc., are so nicely worked that the articles illustrated appear to stand out in bold relief. The literary portion of the catalogue is also entertaining and instructive.

THE Constitution and By-Laws, with list of members, of the Richmond County Country Club, issued from the Birmingham Press, Broadway and Fulton street, New York, is a unique booklet of twenty-eight pages, 4½ by 6 inches, inclosed in a semi-flexible canvas cover with the name of the club printed in red ink in old-style caps, at the top of the front page. It is gotten up in antique style, printed on laid paper, with headpieces and ornaments. One peculiarity about it is the arrangement of the names of members, which, we think, is an excellent idea, and we give herewith an example:

H. Eugene Alexander.
Frederick E. Clarke. M.D.
William H. Davidge.
Maj. D. P. Heap, U. S. A.
James Mortimer Montgomery.
Jefferson Scales, M.D.
Clarence Whitman.

The advantage of such an arrangement of names is readily apparent. The book is a good specimen of the printer's art.

W. H. BARNARD, superintendent of printing and supply department of the Hartford Fire Insurance Company, Hartford, Connecticut, forwards a pamphlet of fifty-six pages with handsomely embossed cover, entitled "A Bit of History." The composition and presswork are exceedingly good, and the work on the cover surpasses much of the embossing that comes under our notice. It is a handsome piece of stationery and printing.

WILLIAM G. JOHNSTON & Co., Pittsburgh, Pennsylvania, have "Some Things That Are Up to Date" in the line of printing and stationery. They have forwarded a few specimens of work which show that they are not anxious to be left behind in the race for fame and fortune. The copies of the "Trade-Mark" and the "Hard Times Supplement to the Trade-Mark" are evidences that if good printing will bring trade they are in line to get it.

ALBERT SCHOLL, *Daily News* office, Chillicothe, Ohio, forwards programme of a minstrel entertainment by the Chillicothe Elks. It consists of thirty-two pages on enameled stock inclosed in a cover of translucent cardboard, printed in bronze blue and photo-brown ink, with yellow tinted background. The composition, which is the work of Albert Scholl, is mainly good, with a tendency to too much ornamentation with "pointers," etc. Presswork is uniformly good throughout. The engraving on the cover,

by John R. Putnam, shows a keen appreciation of humor, and is excellently well rendered. The whole is neatly finished and tied with white silk cord. All connected with getting up the programme are to be commended for their taste and ability.

A PACKAGE of artistic printing reaches us from Charles L. Rambo, with H. Ferkler, Chestnut street, Philadelphia, Pennsylvania. The general character of his typographic designs is unique, and we reproduce one



of them (of course, very much reduced in size) for the benefit of our readers. All of Mr. Rambo's work bears evidence of originality and care in execution.

We have previously commented favorably on the work of the American Printing House, Philadelphia, Pennsylvania, and now acknowledge receipt of a package of their work that is, if possible, superior to anything heretofore received. Some samples of half-tone printing in three colors are very artistic productions, and the effect is heightened by their being printed on flat-surfaced enameled paper, which is an improvement on the highly calendered surface of enameled papers for this class of work.

"Of Special Importance" is the title of a pamphlet of forty-four pages and cover, issued by the Travelers' Insurance Company, of Hartford, Connecticut. It was designed and executed by Theodore Herzer, with the Case, Lockwood & Brainerd Company, of Hartford, and is a very creditable production. On each of the even pages is a different design in brass rule, border and type, which speak volumes as to Mr. Herzer's ability as an art printer. The presswork and finish of the pamphlet are admirable.

G. A. CHRISTIE, pressman, with the Andover Press, Andover, Massachusetts, forwards a sample of his work in the shape of a portfolio of the faculty of Phillips Academy, Andover. The portraits of the professors are each printed on separate enameled cards from half-tone plates, and the work is remarkably clear, the lights and shadows being artistically treated. The whole are inclosed in a cover tied with a handsome pale blue ribbon, making a valuable souvenir. Mr. Christie is to be commended on the satisfactory result of his labor.

THE M. Walker Pumping Works, Fenton, Michigan, send a thirty-two-page and cover pamphlet, 6 by 9 inches, which they state is "the work of one man throughout, from cutting the paper . . . to press feeding, making his initials from patent leather," etc. We congratulate the "one man" on the result of his efforts. It is as neat a catalogue as any firm could desire to issue, and the difficulties under which the "one man" labored, as stated in the letter accompanying the sample, go to prove that he is both a good compositor and an excellent pressman.

A PACKAGE of general commercial work from W. T. Sawle & Co., Welland, Ontario, is far from reaching the average standard set by us for good work. Perhaps mitigating circumstances may be pleaded on behalf of the Gordon press, which is described in accompanying letter as being "fit for the hell-box," but we would advise Messrs. Sawle & Co. to get a new press. The composition on many of the jobs might be greatly improved, the use of "pointers," card ornaments, etc., being wildly indulged in. The make-ready on much of the work is poor, impression being uneven, and other defects exist which cannot be charged up to the old press.

SPECIMENS were also received from the following: Fred R. Putnam, Boonville, New York. The Clark-Britton Printing Company, Cleveland, Ohio: a neat booklet entitled "How and Why," showing original advertising ideas. Latta & McElhinney, Morning Sun, Iowa: Some good samples of printing, both in presswork and composition. Cameron, Amberg & Co., Lake street, Chicago: Sixteen-page booklet describing Cosmopolitan Safety Vault; neatly designed; composition and presswork good. Morris & Graham, Kansas City, Missouri: An eight-page pamphlet, being a poem entitled "Bessie and I," which, as a sample of printing, is poor indeed. Otto Roschie, foreman with Shaw Brothers, 10 and 12 Sixth street, Pittsburgh, Pennsylvania: Fifty-six page book of architectural designs, with descriptive text and advertisements interspersed; an exceedingly creditable production, both as to typography and presswork.

WE are compelled, for want of space, to hold over for a future issue the review of a large number of specimens received during the past month.

BOOKS, BROCHURES AND PERIODICALS.

F. TENNYSON NEELY, Chicago, has recently issued "The Man In Black," a novel which has met with great success in England, written by Stanley J. Weyman.

A COMPLETE collection of the poems and songs of the late Ben King, the "Michigan Bard," is announced for publication, under the auspices of a committee of the Chicago Press Club. Two editions will be issued, a subscription edition, price, \$1.50, and an *edition de luxe* of one hundred numbered copies at \$5. The editor is Mr. Nixon Waterman, Chicago Press Club.

THE Gaspey-Otto-Saur method of teaching modern languages has acquired a universal reputation. From the publisher, Julius Groos, Heidelberg, Germany, we have received copies of the text-books, which are neat specimens of book-making, and low-priced. They are the most modern, philosophical and thorough of the text-books on modern languages.

FUNK & WAGNALLS COMPANY have recently issued a book of forty-three brief sermons to children entitled, "Five Minute Object Sermons to Children," by Sylvanus Stall, D.D. In the preface the author says: "We have sought that variety which is necessary to maintain continued interest in the minds of young persons. Without being desultory, we have sought variety, and while desiring to avoid all that might seem sensational, we have sought that which was new and impressive. We have preferred helpful variety, rather than startling innovation. Our aim has been to be child-like, but not childish."



MUSIC PORTFOLIO COVER DESIGN,
BY WILL H. BRADLEY.

OF INTEREST TO THE CRAFT.

J. L. WILCOX, a Galesburg, Illinois, printer, is about to apply for patent on a new and greatly improved fine work press, which he calls an artotype press.

E. C. JONES, of Cincinnati, Ohio, has issued a little pocket reference book for printers, which contains much matter of value to those in the printing trade, including diagrams of imposition, valuable tables and other things that printers ought to know about. It is advertised in our "Want Column."

UNDER date of May 1, our Paris correspondent writes: "The fusion between the non-syndicated and the syndicated printers of Paris may be considered as made. All difficulties having been removed, nothing now remains but to take the formal vote to sanction the union, when the 2,600 typographers will be one, instead of a divided body, and hence a power, not only for mutual support but for common action. Too much praise cannot be given to the negotiators on both sides, who by

their tact and perseverance have accomplished so desired a result. And the members themselves are to be complimented on their good sense by preferring fusion to confusion."

WE regret to learn from the *British and Colonial Printer and Stationer* of the suspension of our handsome exchange, the *British Printer*. The business of the publishers, Raithby, Lawrence & Co., Limited, of Leicester and London, is in liquidation. Mismanagement is the cause assigned; according to the statement of the *Stationer* very loose business methods were followed. As "The De Montfort Press" the firm was noted for the excellence of its work.

THE diplomas of honorable mention which Mrs. Potter Palmer was instrumental in securing for designers, inventors, and expert artisans, who assisted in the production and perfection of exhibits winning prizes at the World's Fair, are now ready and are being issued as rapidly as the necessarily tedious operation of signing the documents will permit. The opposition of Mr. John Boyd Thacher narrowly escaped depriving those meriting these diplomas of this certificate of their skill and taste. By Mrs. Palmer's energy and tact the measure was carried to a successful issue. On another page will be found a facsimile of the diploma, slightly reduced from the original.

ON Saturday, May 12, the birthday anniversary of George W. Childs, Typographical Union No. 2, of Philadelphia, Pennsylvania, held memorial services in the Chestnut Street Opera House, in that city. A large audience filled the spacious auditorium. President George Chance, of No. 2, made the introductory address. He said, in part: "For some years it has been the custom of the printers of Philadelphia and other sections of the country to meet on Mr. Childs' birthday to congratulate one another upon the fact that such a man lived. Today we are gathered to express in a public manner our sorrow at his loss, and to commemorate the virtues of a man whose deeds were those of peace and charity. He led no conquering armies; he had originated no great work to stamp him as a statesman; no poem survives him to link his name with the great writers of our language. No, his name is endeared to us by ties more binding than those forged by the warrior, earned by the statesman or won by the poet. We honor his memory for the love he had for his fellow-man." Among the speakers were: Col. A. K. McClure, the Rev. William N. McVicar, D. D., James M. Beck, Jacob Gläser, and Dr. Beckley. The affair was given under the direct supervision of the officers of the union, who were seated upon the stage, and included George Chance, president; H. H. Miller, vice-president; William J. Sloan, recording secretary; William J. Bollman, financial secretary; James Welsh, treasurer; James H. Clarke, doorkeeper; Owen A. Duffie, Laurence M. Meyer, and Henry H. Savage, trustees, and the George W. Childs Monument Committee, composed of George Chance, chairman; Jacob Gläser, treasurer; W. J. Grouchy, secretary; John T. Evans, B. D. Woolman, Ralph Di Martino, James Kelly, Robert L. Tatem, Louis Ficarrota, John B. Leonard, J. H. Clarke, David C. Doak, John W. Keating, Charles H. Heckert, J. P. Gallen, S. W. Hosking, J. A. Churchill, Thomas Gravell, S. J. Adams, David McGlensey, and Thomas P. Donovan. The orchestra of the Chestnut Street Opera House, under the leadership of Simon Hassler, opened the programme by the playing of the beautiful "Reverie," by Verdi. On the stage, inclosed in a golden frame and draped in royal purple, was a large crayon picture of Mr. Childs leaning over the shoulder of Mr. Drexel, and in the lobby of the theater were the framed and engrossed resolutions of New York Typographical Union, No. 6.

"ADVERTISEMENT COMPOSITION, CRITICISM AND COMMENT" is the title of a sequel to the little book of "Ninety Ideas on Advertising." This sequel consists of sixty-eight specimens of advertising, with the comments and criticisms of advertising experts on the character and style of display. Price, 25 cents. The Inland Printer Company, Chicago.

NEWSPAPER GOSSIP.

THE *Morning News*, Galesburg, Illinois, has moved into the building with the Brotherhood Steam Print.

THE *Daily Republican*, of Joliet, Illinois, has recently put in a new Cox Duplex printing press and folder, besides making other additions and improvements to its plant.

THE New York *Recorder* says "the dead woman sprang from a window." The *Recorder's* western contemporaries are pleased to note that dead people are livelier in Gotham than elsewhere.

NEWSBOY (at the top of his voice) — "Git de *Lawyer's Merikin*! De A. Pe-Yay paper?"

Rival Newsboy (still louder) — "Git de *Columbium*! Full exposure o' de Aypee A!" — *Tribune*.

C. E. BABCOCK, who has successfully conducted the *Wind-sor* (N. Y.) *Standard* for sixteen years, has sold the paper to W. D. Osgood, a practical printer and a gentleman capable of carrying along the good work established by his predecessor.

THE Chicago *Evening Post* notes that New York papers deem it worthy of remark that a woman fell down in a pool of water and "hurried away still in her wet clothes," and inquires how New York women usually hurry away under those circumstances.

THE *Gazette*, of West Union, Iowa, with its issue of May 4, began "all home print," and is, therefore, the only paper in the county claiming that distinction. Mr. C. H. Talmadge is to be congratulated on the quality of the paper in every respect.

IN a humble little home in San Diego lives Cyprian Clay, a nephew of Henry Clay, who makes a living by peddling notions. His father, John, moved from Virginia to New Orleans, where he married a beautiful creole, and where Cyprian was born and learned to be a printer. He has been married twice and has one daughter surviving, aged 57. His eldest boy was once editor of the Jacksonville (Ill.) *Courier*.

THE Chicago *Tribune* notes that W. R. Allison, senior editor of the *Ohio Press*, printed at Steubenville, recently celebrated his seventy-sixth birthday and at the same time his fifty-fourth year in actual journalism. Two of his Ohio friends and contemporaries, who also began their editorial careers substantially about the same time with Mr. Allison, Mr. Lecky Harper, of Mount Vernon, Ohio, and Mr. Joseph Medill, of the Chicago *Tribune*, are also still in the editorial harness.

ON May 12, at Mexico City, Mexico, the government announced that the printing offices of *La Republica*, the widely-known daily newspaper recently confiscated because of its opposition tendencies to President Diaz' administration, was to be sold at public auction and the proceeds retained by the national treasury. The editor of the paper and other employes are serving terms of imprisonment for writing and printing what were considered libelous articles against the government.

A DISPATCH from Syracuse, New York, dated May 11, states that Frank W. Palmer, late public printer at Washington, had arrived in Syracuse with the intention of undertaking the editorial and general management of a new morning republican paper to be established in that city. In addition it was stated that the morning franchise in the Associated Press for the city of Syracuse had been secured for the new paper, and that the only thing that remained before the signing of the contract was to determine the name of the paper.

THE Kansas City (Missouri) *Star* will occupy its new building on or about September 18 next. The site, on the corner of Grand avenue and Eleventh street, Kansas City, is being prepared for the new structure, which promises to be one of the best equipped in the West. The management has contracted with R. Hoe & Co. for the building of three of the latest improved perfecting presses to be delivered, placed and

ready for business on September 10, in the *Star's* new building. The three presses will cost \$105,000, and their combined capacity will be 72,000 twelve-page papers per hour, cut, folded and pasted.

DURING the World's Fair term the newspaper men of Chicago were pleased to meet many of their ilk from all parts of the world. Among the visitors was the bright and energetic business manager of the *Dundee Courier* and *Dundee Weekly News*. From these enterprising papers we now receive a neat and prettily printed itinerary of a tour round the world by two lady correspondents connected with the staff of those journals. Miss F. Marie Imandt, L. L. A., M. J. I., and Miss Bessie Maxwell, are the names of the travelers. Their letters are breezy and interesting, and doubtless edifying to the worthy citizens of "Bonnie Dundee."

AN action was begun in the superior court at San Francisco, California, on May 2, that will probably result in radical changes in the management of two of San Francisco's leading daily newspapers. George K. Fitch, surviving partner of the late Loring Pickering and the late James W. Simonton, in the ownership of the *Daily Morning Call* and the *Daily Evening Bulletin*, has filed a petition praying for the appointment of a receiver. He asks that the receiver so appointed be ordered to sell the *Call* property and ten days subsequently to sell the *Bulletin* to the highest bidder for cash. It is said that strained relations between Mr. Fitch and R. A. Carothers, who represents the Pickering interests, is the cause of Mr. Fitch's application.

CHICAGO NOTES.

UNDER this head in our last issue in mentioning the Whiting Paper Company, the name of the manager was given as F. J. Campbell. Mr. F. J. Clappitt is the manager.

A CIRCULAR mailed to the trade under date of May 1, giving full particulars of the new engraving firm of A. Zeese & Sons, 300 to 306 Dearborn street, was aptly headed "A perfect plant."

KNIGHT, LEONARD & Co. have removed their printing establishment to 194 to 202 South Canal street, but still retain an office on the South Side, at 188 Dearborn street, in the Howland block.

MR. FRANK H. HALL, late Chicago manager of the American Press Association and formerly manager of the Cincinnati office of the same company, is now associate western manager for the Thorne Typesetting machine, 139 Monroe street.

THE Hoeny-Allen Printing Company is the name of a new concern recently started at 3149 Cottage Grove avenue. The proprietors, F. G. Hoeny and W. V. Allen, propose to do the better class of work and get prices that are right for such goods.

JAMES ROWE, Chicago's machinist, has recently patented a benzine can that is said to beat anything now on the market. It is simple, nearly indestructible and cannot tip over, besides being furnished at a low price. He hopes soon to have a supply ready for the trade.

THE *Chicago Herald* has created the office of Superintendent of Engraving. Mr. Charles A. Gray, an artist whose work has appeared in THE INLAND PRINTER at intervals, and who has recently issued a useful pamphlet on newspaper illustrating, has been appointed to the position.

PAUL SHNIEDEWEND & Co., general machinists and dealers in printing machinery, have removed from 345 East Forty-fourth street to 195 and 197 South Canal street. They do repairing and rebuilding of printing machinery and make a specialty of putting tapeless delivery to tape presses.

ON the evening of May 22, Chicago Typographical Union, No. 16, gave an entertainment at Central Music Hall, the proceeds to go to a fund for the benefit of such of the union's

membership that have suffered from loss of employment during the prevailing depression. An excellent programme was rendered to a highly appreciative audience. We are pleased to learn that the affair was a financial as well as an artistic success.

THE *Chicago Workman* is the title of a new weekly which is meeting with much favor. It is neatly and cleanly printed, and ably conducted. Mr. W. S. Timblin is the editor. A very interesting feature of the paper is the "gossip of the chapels," the contributors to which furnish spicy, though somewhat personal items.

FRANK BARHYDT, formerly representing the Johnson Peerless Works, at 202 South Clark street, has removed to room 606, New York Life building, corner La Salle and Monroe streets, where he will represent the Globe Manufacturing Company, of Palmyra, New York, builders of Peerless job presses and paper cutters and the Ben-Franklin-Gordon job press; also the National Machine Company, of Hartford, Connecticut, who now build the new Universal printing, embossing, stamping, box cutting and creasing presses.

THE George W. Childs Memorial Tree at the World's Fair grounds, illustrations of which are shown in the forepart of this issue, should have an engraved tablet to mark and distinguish it for care and preservation. The management of THE INLAND PRINTER invites subscribers to contribute to procuring a stone tablet for this purpose and starts the fund with \$10 to its credit. Contributions will be acknowledged and the names of contributors will be published each month. Send all moneys for this purpose to the Inland Printer Company.

THE announcement on May 3 that the controlling interest of the *Chicago Inter Ocean* had been sold by Mr. H. H. Kohl-saat to Mr. William Penn Nixon and others, was received with much surprise. A lack of unanimity in the conduct of the paper was the cause of the change. It was a business transaction, amicable on both sides. The price paid was in the neighborhood of \$400,000. Mr. R. S. Peale, the well-known publisher, is one of the stockholders under the new arrangement. Mr. Nixon will be in the future, as in the past, the director of the paper. It is rumored that typesetting machines will be given another trial in *The Inter Ocean* composing room shortly.

M. F. BINGHAM, of Samuel Bingham's Sons, is negotiating a ninety-nine-year lease of the property at 233, 235 and 237 Randolph street. This has a sixty-foot frontage, faces south, and lies between Franklin and Market streets, having a depth of 180 feet. Mr. Bingham proposes to erect a seven-story building at a cost of \$100,000, to be used for light manufacturing purposes. The rental is understood to be \$7,500 a year or five per cent on a \$150,000 valuation, and establishes a value of \$2,500 a front foot and about \$14 per square foot on the property. Two two-story buildings and one one-story building now occupy the ground. The buildings are old and regarded nearly valueless. Mr. Bingham needed more space for his roller manufacturing business and decided he might as well build an entirely new building while about it. Turnbull & Postle are the architects who planned the new building. It is intended to surpass any building devoted to light manufacturing on the South Side. The negotiations will be finished, it is hoped, in time to allow construction to begin in July. By next October the building is to be ready for tenants.

THE INLAND PRINTER has been the means of awakening the newspaper press to the exceeding folly of the interpretation put upon the law relating to World's Fair diplomas and medals by the Attorney-General. Under the ruling of the Treasury Department and the instruction given the secret service operatives some thirty thousand of the leading business houses of the United States are liable to fine and their principals to imprisonment in the penitentiary for a term of years. Almost without exception all exhibitors at the World's Fair have published representations of diplomas or medals which they have won.

"Hasty legislation" may be an excuse for the law, but in the face of the explanations made, as to its intent, it would seem that its interpretation was being foolishly strained. Believing that exhibitors would find other uses for their diplomas and medals than hanging the one up in their parlor and locking the other in their safe, Mr. George R. Davis was waited on by Mr. C. F. Whitmarsh, secretary of The Inland Printer Company, who conveyed to him a full explanation of the outrageous character of the measure as applied by the secret service. In consequence of this Mr. Davis is now in Washington arranging to have the law amended.

TRADE NOTES.

THE Grand Rapids (Mich.) Engraving Company have removed from the Eagle building to the William Alden Smith block.

HOWARD CHALLEN, publisher of advertising and subscription record books, has removed from 10 Spruce street to 165 Broadway, New York.

THE Hoole Machine and Engraving Works, manufacturers of paging and numbering machines, bookbinders' tools, materials and machinery, have removed from 46 Centre street to 83 Reade street, New York.

MR. A. B. MORSE, for years the president of the A. B. Morse Printing Company, of St. Joseph, Michigan, has severed his connection with that company and started another printing concern in the same town.

PRINTERS in the West can purchase the celebrated Brown & Carver paper cutting machines, made by the Oswego Machine Works, of the Standard Typefoundry, 200 Clark street, Chicago, who have been appointed selling agents for these cutters.

WE acknowledge receipt of pamphlet issued by the Sanders Engraving Company, 400 North Third street, St. Louis, Missouri, showing specimens of half-tone and line engravings, a neatly printed work with examples of excellent half-tones, and inclosed in a handsomely embossed cover.

THE *Printers' Quarterly*, published by the Inland Typefoundry of St. Louis, has made its appearance. It is a neatly printed sheet, and the composition is excellent. The "standard line" unit set type has many advantages over ordinary type, and the way it is shown in this paper will give printers generally a good opinion of it.

A PAMPHLET giving copies of the awards received at the World's Fair on the machines exhibited in the section represented by Montague & Fuller has just been issued. The full text of the award, accompanied by a picture of each machine, is shown. All callers at the exhibit who left their addresses will receive one of these books, and others interested can obtain same by addressing the firm either at New York or Chicago.

PRINTERS often desire to furnish a customer with a handsome stock certificate, school district bond, check, or some work of that kind a little finer than what can be produced with the limited facilities at hand. No better plan can be found than to get lithographed ones all ready for printers' use. The Goes Lithographing Company, Chicago, whose advertisement appears on page 201, supply these, and will furnish samples on application.

THE Nashua Card and Glazed Paper Company, of Nashua, New Hampshire, have just gotten out three specimen books showing the various papers and cardboards manufactured by them, which certainly deserve the attention of the trade. One of the books shows the enameled papers made with any desired finish, but most of the goods in this line put out by this firm are made with a high finish. The tinted enameled papers made in a number of handsome shades are something that ought to meet the needs of many printers. The second

catalogue contains a fine line of surface coated papers, friction glazed, embossed, leatherette and other special papers. The third catalogue contains the various cardboards, from the thin chinas to the heaviest weddings and calendar boards.

PERCIVAL S. PEASE & COMPANY have succeeded E. B. Pease in the business of dealing in paper, type, ink and printers' furnishings, 115 Jefferson avenue, Detroit, Michigan. Mr. E. B. Pease has withdrawn from active participation in the business, but still has an interest. The active management of the company will be in the hands of his son, who is now the head of the firm. They are agents for Marder, Luse & Company Foundry, Ault & Wiborg inks, and the Whiting Paper Company's papers.

NOT satisfied with regular advertising alone, and with such adjuncts as paper weights, foot rules and circulars, George H. Benedict & Co., engravers, 175 Clark street, Chicago, are now sending to prospective customers a checkerboard, upon the margin of which appears: "If you are interested in the game which this represents, glue the sheet on a card or board and send eight two-cent stamps to Benedict, Engraver, Chicago, for a full set of thirty embossed checkers." Mr. Benedict says he will be glad to send to all readers of THE INLAND PRINTER, who mention that magazine, one of the boards and a set of checkers for one-half that number of stamps. Send four stamps and get this game.

IN a circular recently gotten out by the Newton Copper Type Company, 14 Frankfort street, New York, the many advantages to be derived from having type copper-faced are enumerated. The most important of these are that the life of the type is doubled, a sharper impression is obtained, the forms wash cleaner and less ink is used. While the copper-facing of type is not by any means a new idea, this company having been in existence for more than forty years, the rapid increase in its business of late would seem to indicate that many people are just being made aware of its merits. Those of our readers who desire further information on the subject should communicate with the firm at the address given above.

WE are informed by Mr. W. S. Scudder, manager of the Monoline Machine Company, a notice of which appeared in the January, 1894, issue of THE INLAND PRINTER, that this firm is fast getting the mechanical end of their business in good running order, and hope before long to have machines upon the market. The operators' reports show a daily average which is fully up to the average of other machines of the same class. The speed at which the machine is now being run is about 4,500 ems per hour, which is a very good showing considering the fact that the machine used is only the second of its kind ever built. Information regarding the company can be obtained by addressing Mr. Scudder, at 98 Temple building, Montreal, Canada.

BUSINESS NOTICES.

A PERFECT FLAT-OPENING BLANK BOOK—THE LEWIS & IRWIN PATENT.

A cheap flat-opening blank book has been in demand for years by blank-book makers. The most urgent requirement has been an avoidance of stubs, to thereby widen the books from the standard sizes. The manufacturer of blank books has been averse to putting in special or extra machinery to make flat-opening books, and equally averse to any system making it necessary to have part of the work done outside of the bindery. How to get a perfect, simple and inexpensive flat-opening book has been the problem. *Has been*, we say, for that problem is solved by the Lewis & Irwin patent. The application of this system is safe in the hands of any binder, as there is no opportunity to make a mistake. Be the binder ever so careless, the results are the same by this patent—a perfect flat-opening

book. It is simplicity itself, giving the action of the stub book, but without the objectionable and inconvenient stubs. A peculiar feature of the patent is that the more indifferently a book is forwarded in the old-fashioned system of making it open flat the better will it be under the application of the Lewis & Irwin patent. Admittedly a first-class mechanic can make the old-fashioned book to open flat enough for anyone, provided it has been sewed properly, otherwise the result will not be satisfactory. By the system under consideration, absolute certainty of results is assured—there is no "missing it today and hitting it tomorrow." It is impossible to miss. It is much easier to sew a blank book tight than it is to sew it loose, as every binder knows, and the Lewis-Irwin patent permits the sewer to sew the book as tightly as can be—giving perfect and absolute flatness of opening.

The average bookbinder, in addition to other carelessness, is not particular enough about the size of his springback. This, if not made properly on the old-fashioned book, either "pinches" or "sags," accordingly as it is too small or too large. The bookbinder has no cause to regret such carelessness if he uses the device of Lewis & Irwin. Such mishaps have no effect on the book. The flat-opening feature prevails over all obstacles. To sum up the many points of superiority of the Lewis & Irwin blank book: expert binders who have examined it declare it to be the book of the time and that its adoption will be general, as its merits will commend it to every intelligent manufacturer. One of the Chicago manufacturers of this book is The Henry O. Shepard Company, the only house receiving a prize for blank-book work at the Columbian Exposition, and the acceptance of this flat-opening system by a house so celebrated is certainly an emphatic indorsement of its merit. In addition the system is in use by seventy-two blank-book makers throughout the United States.

For the purchase of city, county, state or shop rights address Lewis & Irwin, Quincy, Illinois.

STOP THE LEAK.

The cost of making forms ready is alarming in offices where old-style machinery is used. A pressman frequently spends two hours in building up a job before it is ready to run, and then another hour is consumed in remedying the slur common to nearly all old pattern presses. A possible daily product on a half-medium of 10,000 impressions is easily reduced to 7,000. A press of modern make, like the No. 8 Golding Jobber, with a capacity of 1,800 per hour, can be made ready in not exceeding thirty minutes for an average form, with slurring absolutely unknown. Is it not to the advantage of printers to supply their offices with such modern machinery and increase the production at least 8,000 per day? Send to Messrs. Golding & Co., at Boston, Philadelphia or Chicago, whose presses received the highest award at the World's Fair, for illustrated descriptive catalogue.

A CORRECTION.

We have received the following letter from Harrisburg regarding the item respecting the use of homing pigeons printed in our May issue:

To the Editor:

HARRISBURG, Pa., May 10, 1894.

I have read the notice of the pigeon messengers which appeared on page 146 in the May number of your journal. We think it is important that an error which appears in the notice should be corrected. The error occurs in your description of the machine we manufactured for the firm of Messrs. W. E. Spanghel & Sons. It was one of our new "L" ruling machines, but not a quadruple ruling machine. The machine was not built for ruling two ways on two sides at one feeding, but two ways on one side at one feeding, for use on all classes of bill-head or one-side work. We have already built for the Messrs. Liebenroth, Von Auw & Co., extensive blank book manufacturers of New York, three quadruple "L" machines. These turn out a vast amount of paper, faint-lined and down-lined on both sides at one feeding. You will see that the single "L" machine and the quadruple "L" machine are two separate and distinct things. Then, where you state "on which may be used one, two or three strikers, pen underlifts and one or more faint-line beams," you tell the facts of the case, yet in the

words following you do not convey a correct idea, i. e., "or the devices may be left off, as required." It should have stated, or either of these devices may be left off if not required. As a rule we do not construct these machines with more than a single striker for each side of the paper, though in some cases we use two strikers for each side of the sheet, and generally but one faint-line beam is used for each side of the paper. It is not quite fair to Messrs. Liebenroth, Von Auw & Co. that the Messrs. Spanghel should be credited with the first of our complete quadruple machines; neither is it quite fair toward the Messrs. Spanghel to say that they have purchased one of these machines, for they are not catering to a class of business that would cause them to need a device of this kind, but are doing a large amount of one-side, two-way ruling.

THE W. O. HICKOK MANUFACTURING COMPANY,

Per L. S. BIGELOW, General Manager and Secretary.

CHEMICAL SAFETY PAPER COMPANY.

It is a matter of interest to the printing trade and to steel and copper plate engravers that it will soon be possible for them to obtain an absolute safety paper. This new product will be known as the "Perfect Safety Paper," and is manufactured by the Chemical Safety Paper Company, 570 Calumet Building, 189 La Salle street, Chicago. The paper has been tested by several well-known chemists and experts, and has been pronounced exactly what its name implies—an absolutely perfect safety paper—free from the objections raised against many of the so-called "safety" papers now in use. As it is impossible to remove the writing by means of acids or alkalis without detection, and as no erasure can be made successfully with a knife, the paper is especially suited for use on tickets, passes, checks, drafts, express orders, legal documents, etc. Mr. B. B. Anderson, the president of the company, would be glad to correspond with interested parties and furnish samples of this new paper.

WANT ADVERTISEMENTS.

We will receive special want advertisements for THE INLAND PRINTER at a uniform price of 25 cents per line, ten words to the line. Price invariably the same whether one or more insertions are taken, and cash to accompany the order. The magazine is issued promptly on the 5th of each month, and no want advertisements for any issue can be received later than the 25th of the month preceding. Answers can be sent in our care, if desired. All letters received will be promptly forwarded to parties for whom intended without extra charge.

COMPOUNDING OF ENGLISH WORDS—A most useful work for authors, printers, teachers, telegraphers, stenographers, typewriters and all who care for the correct writing of English. Contains 224 pages, substantially bound in cloth; size, 5 by 7 inches. Sent by mail, postpaid, on receipt of price, \$1.25. Address THE INLAND PRINTER CO., Chicago.

DIAGRAMS OF IMPOSITION—This is a little pamphlet giving over fifty different schemes for imposing forms, and is something which every printer who has anything to do with make-up should possess. First edition, eight pages, containing all the forms of imposition, postpaid, 4 cents; new edition, which is the same as the other except it contains in addition a number of cuts, initials, etc., consisting of thirty-two pages, price 10 cents, postpaid. Address THE INLAND PRINTER CO.

ENGLISH COMPOUND WORDS AND PHRASES—A reference list with statement of principles and rules. By F. Horace Teall. Compiled from a list of common compounds selected by the author in preparing the Standard dictionary; price, \$2.50. Sent, postpaid, to any address on receipt of price. Address THE INLAND PRINTER CO.

EVERY EMPLOYING PRINTER should possess "Nichols' Perfect Order and Record Book," one of the most useful record books for printers running offices of moderate size that has ever been published. It serves both as an order book and a journal, no journalizing being necessary, making a short method of bookkeeping. Orders once entered in this book, it is impossible to omit charging. Size, 9 by 12 inches; capacity, 3,000 orders. Sent by mail, postpaid, on receipt of price, \$3. Address THE INLAND PRINTER CO., Chicago.

FOR SALE—Eighth Medium Cleveland Gordon Press, never been used. All complete, with steam fixtures, at a bargain. Address "CLEVELAND," care INLAND PRINTER.

FOR SALE—Established, paying job and newspaper office in Minneapolis. All-around printer with \$1,500 wanted as purchaser. Address "MILLER," care INLAND PRINTER.

FOR SALE—Neatest printing office in Seattle, Washington (population 60,000); metropolis of the Pacific northwest; terminal of Great Northern Railroad and headquarters of many local railroads and steamboat lines; best shipping port on Puget Sound. Office will invoice about \$2,000; everything new; point system; electric power; 8th and 4th O. S. Gordons; fine run of business. \$1,500 takes it. This is an opportunity hard to duplicate. Reason for selling, going into publishing business exclusively. Address "BARGAIN," care INLAND PRINTER.

FOR SALE—THE INLAND PRINTER—Vols. I, II, III, IV, VII, complete, unbound; Vol. V, No. 2 only missing; Nos. 1 and 2 of Vol. VI; Nos. 4 and 5 of Vol. IV—all in first-class order. Make offer Address "S. K. P.," care INLAND PRINTER.

NINETY IDEAS ON ADVERTISEMENT COMPOSITION—Every printer should have this handy little pamphlet, showing ninety different ways in which an advertisement can be displayed. This little work will give the compositor a number of ideas in regard to correct composition. Only 25 cents, by mail, postpaid. Address THE INLAND PRINTER CO., Chicago.

PHOTO-ENGRAVING, ETCHING AND LITHOGRAPHY—Photographers and engravers should purchase a comprehensive and practical manual pertaining to photo-engraving, photo-etching and photolithography in line and half-tone; also colotype and heliotype. This book contains 180 pages; is substantially bound in cloth; size, 6½ by 8½ inches; fully illustrated. Sent, postpaid, to any address in United States or Canada on receipt of price, \$3. Address THE INLAND PRINTER CO., Chicago.

PHOTOGRAPHY FOR HALF-TONE ENGRAVING—A pamphlet of 16 pages, giving instructions in regard to half-tone engraving by the enamel process, by a practical worker in this branch of the business. Sent by mail, postpaid, on receipt of price, 25 cents. Address THE INLAND PRINTER CO., Chicago.

PRACTICAL job printer (union) of sixteen years' experience wants situation in a first-class office, city or country; good press notices from twelve journals; strictly sober and reliable. Address WILL ESKEW, care INLAND PRINTER.

PRINTERS in every city, employed or unemployed, can earn extra money. For particulars, address E. C. JONES, Box 343, Cincinnati, Ohio.

PRINTERS' SOAP Grayburn's Printers' Soap counteracts the effect of lye and benzine, and heals and whitens the hands; made to meet the wants of printers. Send 50 cents for a sample box. GRAYBURN & CO., Pittsburgh, Pennsylvania.

STEPS INTO JOURNALISM—Country editors, reporters or would-be writers in any case should purchase a copy of this little book, containing a course of full instruction in journalism, conducted by its author, Edwin L. Shuman, in the Chautauquan assembly; price, \$1.25, bound in cloth. Sent, postpaid, to any address on receipt of price. Address THE INLAND PRINTER CO., Chicago.

THE PRINTER'S ART—As an example of fine printing and as a practical instructor in art it cannot be surpassed. It is also a publication that we can recommend for its practicability and good taste, and its suggestiveness to the printer; contains 113 pages; 6 by 8 inches, oblong; price, postpaid, in paper cover, \$1; in cloth, \$1.50. Address THE INLAND PRINTER CO., Chicago.

VIEWS IN THE PRINTERS' HOME—These are genuine photographs mounted on cardboard, 8 by 10 inches, not half-tone prints. Complete set of thirteen views sent, postpaid, to any address in the United States or Canada on receipt of \$1.75. Address THE INLAND PRINTER CO., Chicago.

WANTED—A genius in grotesque and artistic designing of small advertisements, handbills, labels, business cards and novelties for window advertising, for printing in one or more colors. With application send, if possible, samples of work done. AMERICAN TAG COMPANY, 296-298 Dearborn street, Chicago.

WANTED—All printers desiring to excel in their art should purchase "MacKellar's American Printer." A standard work, containing practical directions for managing all departments of the printing office, as well as complete instructions for apprentices. It gives several useful tables, numerous schemes for imposing forms in every variety, hints to authors, etc.; 384 pages; bound in cloth. Sent to any address on receipt of price, \$2.12. Address THE INLAND PRINTER CO., Chicago.

WANTED—A position as manager or superintendent in a first-class printing and publishing house, with or without newspaper. Has large experience; identified with one of the largest houses in the country; size of place not so much of interest as character of house. Can give best of references. Address "X," care INLAND PRINTER.

WANTED—Apprentices to purchase "Book of Instruction in Metal Engraving," a work containing full information in regard to gold and silver marking, and gives copies, script, alphabets, Old English text, monograms, ciphers, inscriptions, and how to use them, with full instructions and illustrations; forty-eight pages; price, by mail, postpaid, 40 cents. Address THE INLAND PRINTER CO., Chicago.

WANTED—By a large publishing house, an artist in pen-and-ink and wash drawings; one who is fairly experienced, and whose education and training specially qualifies for illustrating religious publications. Address, with full particulars, "G. B. R.," care INLAND PRINTER.

PRINTERS' Ready Reference and Diagrams of Imposition, price 75 cents, can be obtained FREE. For particulars, address E. C. JONES, Box 343, Cincinnati, Ohio.

WANTED—By an all-around book and job compositor, a permanent position in a growing, progressive office. Up-to-date, reads proof, and competent to conduct an office on paying principles; steady and reliable; East preferred. Address "PROGRESS," care INLAND PRINTER.

WANTED—Position as superintendent or assistant, or would take charge of composing room or pressroom. Address "W. P.," care INLAND PRINTER.

WANTED—Situation by first-class, all-around printer; good job man; long experience. Address "L. S.," Box 186, Albia, Iowa.

WANTED—Printers to purchase "Specimens of Letterpress Printing," an English work, containing forty-eight leaves of high-grade specimens in black and colors, and printed in excellent style. American printers can get many ideas and suggestions as to arrangement of colors and style of composition by securing a copy of this book. It is well worth the price, 90 cents, postpaid to any address. Address THE INLAND PRINTER CO., Chicago.

WANTED—Position in large pressroom under instructions; six or seven years' experience; no amateur. Address "A. R. G.," care INLAND PRINTER.

WANTED—Situation by good, steady job compositor; temperate; union; have held foremanship. Address "T. C.," care INLAND PRINTER.

WANTED—To correspond with firm who desires services of printer to take charge; can estimate, buy stock, superintend men, and am a high-grade job printer; can make money for first-class house; write me and be convinced. Address "M. H.," care INLAND PRINTER.

WHITE'S MULTI-COLOR CHART—This book contains seventy-three specimens of cover papers of various colors, shades and qualities, on which are printed six colors of ink—black, yellow, red, blue and brown. Each page shows how each color of ink would look on that particular paper, and also how the various colors look in combination. No printer should be without one; price, 80 cents. Sent by mail, postpaid. Address THE INLAND PRINTER CO., Chicago.

\$8 A DAY—You can make it; no capital necessary; best advertising specialty out; sample, plan and instructions on receipt of \$1. PEKIN ADVERTISING COMPANY, Pekin, Illinois.

FREE OLD COINS 16-page Illustrated Book giving dates and prices paid for. Send two stamps. National Coin Company, 53 K State street, Boston, Massachusetts.

SEND 50 cents for the "Young Job Printer," the most popular instruction book for printers ever published; new edition just out. S. M. WEATHERLY, 115 Quincy street, Chicago.

..... A NEW TOOL FOR BENDING BRASS RULE

Price, \$2.00,
Postpaid.

THE MODE OF OPERATION IS SIMPLE,
AND WITH THE

ELITE RULE BENDER

Full Instructions
with each
Bender.

You can easily learn the Art of Rule Bending.

Hints on Rule Bending, 10c. ELITE MFG. CO., Marshall, Mich.



**THE DURANT
COUNTERS**

Received the Highest Award
at the World's Columbian Exposition.

Send for Catalogue to W. N. DURANT, MILWAUKEE, WIS.

PATENTS.

Patents procured in the United States and in all Foreign Countries. Opinions furnished as to scope and validity of Patents. Careful attention given to examinations as to patentability of inventions. Patents relating to the Printing Interests a specialty. Address

FRANKLIN H. HOUGH, Attorney-at-Law and Solicitor of Patents,
925 F STREET, WASHINGTON, D. C.

**ST. LOUIS
PHOTO-ENGRAVING CO.**
COR. 4TH & PINE STS. ST. LOUIS, MO.

STEREOTYPING ▲▲▲
THE PAPIER MACHE PROCESS.

BY C. S. PARTRIDGE,

Superintendent of Stereotyping for A. N. Kellogg Newspaper Company.

A BOOK FOR STEREOTYPERS, ELECTROTYPERS, PRINTERS, INVENTORS, AMATEURS, AND ALL WHO ARE INTERESTED IN THE HISTORY AND ART OF STEREOTYPING.

THIS is the only book devoted exclusively to Papier Mache Stereotyping which has ever been published, and is an exhaustive treatise of the subject, containing fifty engravings of modern machinery and appliances, and detailed descriptions of all the best methods of work in present use, including Cold Process Stereotyping, instructions for operating the Rolling Machine, Paste Recipes, Metal Formulas, Hints for the Protection of Type used in Stereotyping, Suggestions for the operating and care of Stereotyping Machinery, Instructions for Grinding Tools, etc., etc., and a complete list of unexpired patents pertaining to Stereotyping Methods and Machinery, including number of patent, date of issue and name of inventor.

50 Illustrations. Price, postpaid, \$1.50.

Address all orders to THE INLAND PRINTER CO., 214 Monroe St., Chicago.

You may never know just how good or how bad the advertisements are that you set up unless you carefully study the work of others.

You can get more ideas from a fifteen minutes' careful study of

Ninety Ideas on Advertisement Composition

than in as many days of ordinary work. Unless you know all about the setting up of an advertisement—and we don't believe you do—you cannot afford to be without this valuable little book.

Bound in Paper, 96 Pages, **25c.**

Send all Orders to **The Inland Printer Co.**
214 Monroe St., Chicago.

FIRST PRIZE—G. M. Applegate. "A striking advertisement. Would be quite as effective without the border lines underneath 'Ninety Ideas!'"—D. M. Lord.

YOU may never know just how good or how bad the advertisements are that you set up unless you carefully study the work of others

You can **Get** more ideas from a ...
... fifteen minutes' ... careful study of

Ninety Ideas on Advertisement Composition

than in as many days of ordinary work.

Bound in Paper, 96 Pages, **25c.** Unless you know all about the setting up of an advertisement—and we don't believe you do—you cannot afford to be without this valuable little book.

Send all Orders to

The Inland Printer Company

214 Monroe St., Chicago

FIRST PRIZE—C. E. Lebtien. "It tells its story equally well to the slow or quick reader."—Homer W. Hedge.

YOU

May never know just how good or how bad the advertisements are that you set up unless you carefully study the work of others.
You

CAN GET MORE IDEAS

from a 15-minutes' careful study of

"Ninety Ideas on
Advertisement
Composition"

than in as many days of ordinary work. Unless you know all about the setting up of an advertisement—and we don't believe you do—

**YOU CANNOT AFFORD TO
BE WITHOUT THIS
VALUABLE LITTLE BOOK.**

Bound in Paper,
96 Pages,

25 CENTS.

Send all Orders
to the

INLAND PRINTER CO.
214 Monroe Street,
CHICAGO.

FIRST PRIZE—R. M. Hartley. "Might be set up much better so far as type is concerned."—C. F. David.

Advertisement Composition
Criticism
and Comment.

THE examples shown on this page won first prizes in the contest for superior advertisement composition, the awards in which will be found on another page of this magazine. The little book "Ninety Ideas" having been received with much favor and the edition being almost exhausted, the specimens submitted in the present contest (sixty-eight in all) will be issued in book form in a few days. It will be an improvement on the former book, inasmuch as very liberal criticisms of the specimens by a number of well-known gentlemen connected with the science of advertising will be incorporated therein. There will be no re-issue of the book "Ninety Ideas," of which a few copies yet remain unsold. "Advertisement Composition, Criticism and Comment" will be issued in a limited edition. Price, 25 cents.

THE INLAND PRINTER CO.
Chicago.

"A GOOD ADVT. ——— (How is this one?)

ADVERTISING

A GOOD ARTICLE ——— (No better made than Queen City Ink.)

SHOULD BE RUN IN

A GOOD PAPER." ——— (What's the matter with THE INLAND PRINTER?)

—Printers' Ink.

TRUE AS GOSPEL

Every word of it, and don't let us fail to impress upon your mind, when looking for a GOOD ARTICLE, the fact that

QUEEN CITY PRINTING INKS

Are of superior excellence. We are just as sure that we have the goods you want (if you do not wish to meet with disappointments, delays and dissatisfaction) as we are that night follows day.

Can we not induce you to buy A GOOD ARTICLE?
Send for our Specimens, anyway.

CHICAGO:
347 Dearborn Street.

The Queen City Printing Ink Co.
CINCINNATI.

THE
PIONEER-ELECTROTYPING and PROCESS
 ENGRAVING HOUSE IN THE WEST
 ESTABLISHED 1861 } AS A. ZEESE & CO.
 INCORPORATED 1882 }
 RE-INCORPORATED = 1894 AS

FRANKLIN
 ENGRAVING and ELECTROTYPING
Co.

A CHANGE IN NAME ONLY
 MANAGEMENT THE SAME
 - AS HERETOFORE -

WITH AN ESTABLISHED REPUTATION
 FOR GOOD WORK AND A
 DETERMINATION TO EXCEL, BACKED BY
 AN EXPERIENCE OF OVER THIRTY YEARS,
 WE ARE PREPARED TO GUARANTEE SATISFACTION
 TO - ALL - WHO - DEAL - WITH - US.

OUR FACILITIES ARE EQUALLED BY NO
 SIMILAR HOUSE IN AMERICA, AND
OUR PRICES ARE THE LOWEST QUALITY CONSIDERED
 Correspondence invited ♦ Estimates promptly furnished.

STATUE OF
FRANKLIN
 ELECTRICITY BUILDING
 WORLD'S COLUMBIAN
 EXPOSITION
 1893

FRANKLIN
 ENGRAVING AND ELECTROTYPING **Co.**
 FORMERLY A. ZEESE & CO.

HIGHEST AWARD - FOR
 PROCESS ENGRAVING AND
 ELECTROTYPING AT THE
 WORLD'S COLUMBIAN -
 - - - EXPOSITION 1893

FRANKLIN BUILDING - 341-351 DEARBORN STREET
 CHICAGO.

THE TERRY

DESIGNERS,
ILLUSTRATORS,
ENGRAVERS,

ENGRAVING CO.

(INCORPORATED.)

By every known method for Letterpress Printing.

Write for Catalogue and Prices.

COLUMBUS, OHIO.

Requisites for Good Work:

19th Century Ideas,
Skilled Workmen,
Modern Equipment.
(We have all this.)

(See specimen plate, page 226.)

Designing and Building

... OF SPECIAL ...

MACHINERY

FOR

Printers, Binders, Electrotypers.

SECOND-HAND MACHINERY FOR SALE.

REPAIRS PROMPTLY ATTENDED TO.

JAMES ROWE,

GENERAL MACHINIST,

148-154 Monroe St.

CHICAGO.

To Our Subscribers:

YOUR LAST!

This is your last number of THE INLAND PRINTER unless you renew, if the date on your address tab reads June, '94. Look the matter up and renew at once if you do not wish to miss any numbers.

BENEDICT

Operates every method
of making plates or illustrations
for letter-press printing. Half-tone and
Photo-Zinc Etchings, Wood, Metal and Map
Engraving and Electrotyping.

ENGRAVER

Prices lowest consistent with quality.
Facilities and capacity unexcelled. Send for
estimates and samples.
GEO. H. BENEDICT & CO.
175-177 S. CLARK ST.

CHICAGO

"EUREKA" THAT'S WHAT WE CALL IT.

Have you tried it?
The most Intense Black,
Free Working,
Hard & Quick Drying
Fine Cut Black ever introduced.

Works "like Silk"
Dries on paper (not rollers) immediately.
Has no equal anywhere,
Is rapidly displacing All Other brands.
Not as yet used by

CENTURY MAGAZINE,
HARPERS' MONTHLY,
SCRIBNERS' MONTHLY,
COSMOPOLITAN ETC. ETC. . . .

But . . .

COMPARE any fine cut work done with
"EUREKA" with any in any one
of the above, or any other list of Journals; and
If you are interested, then write to

THE AULT & WIBORG CO. . . .

CINCINNATI

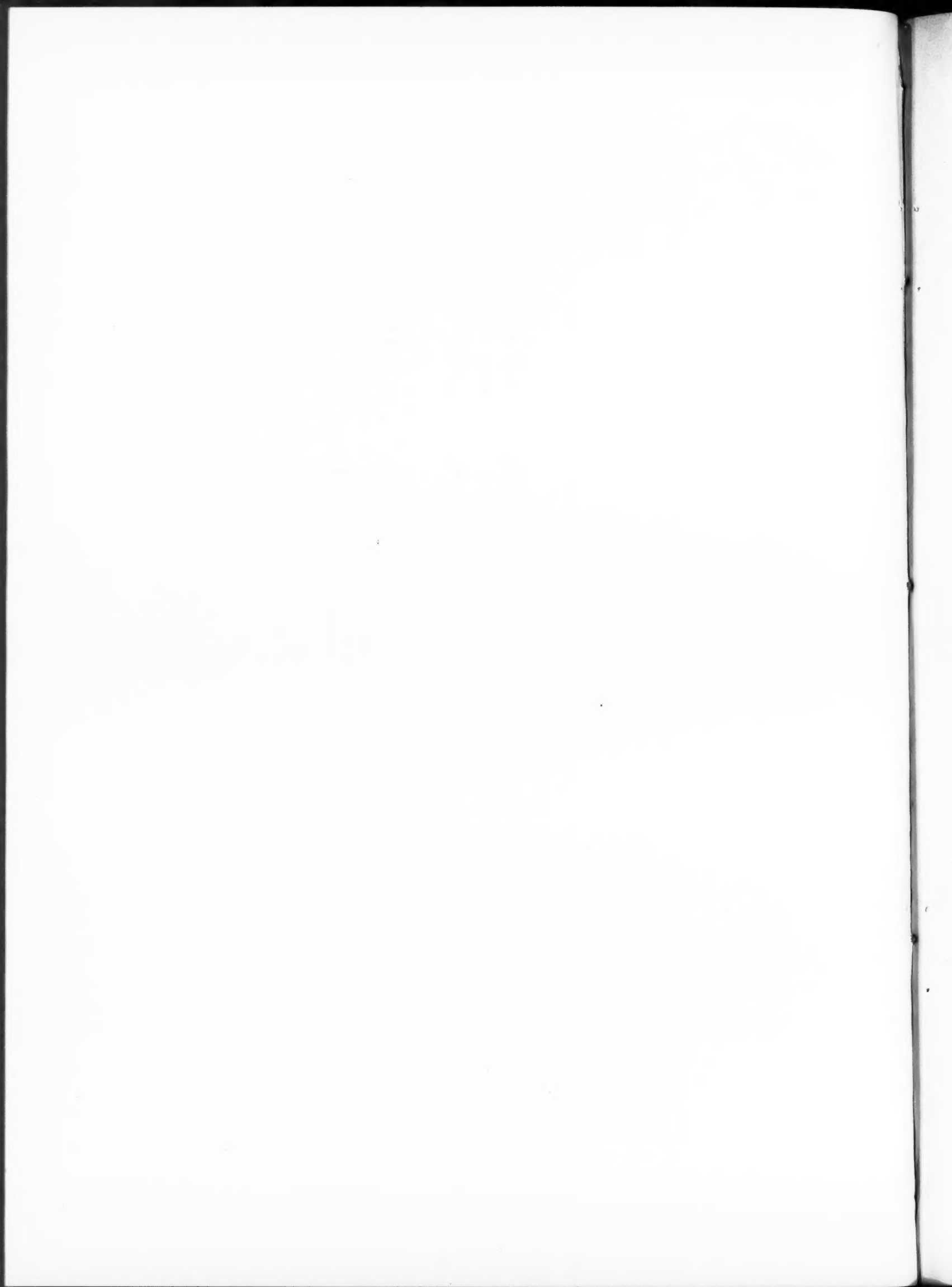
NEW YORK

OR

(CHICAGO)

This page a sample

Other specimens on application.



The Enameled Book . . .

Used on this edition of THE INLAND PRINTER

IS FURNISHED BY

GEO. H. TAYLOR & Co.

207 & 209 MONROE ST., CHICAGO,

Who carry a full line of these Goods.
They are made by

The Western Coated Paper and Card Co.
...CHICAGO...

A. ZEESE, PRESIDENT.

JOS. H. BARNETT, SECRETARY.

ESTABLISHED IN 1861

A ZEESE & SONS

INCORPORATED

PHONE, HARRISON 605.

PHOTO-PROCESS ENGRAVERS

Map and Wood Engravers

HAIR-TONE, ZINC ETCHING AND COLOR WORK.

ELECTROTYPERS.

300-306 DEARBORN ST. CHICAGO, ILL.



When you can learn it **at home**, within
100 hours' study, without the aid
of a teacher, from

Goodwin's Improved Bookkeeping and Business Manual.

(GUARANTEED)

"I learned the science of bookkeeping from your work in **less than three weeks**, and am now keeping three different sets of books. What I learned from your work in so short a time cost a friend of mine \$600.00 and over a year's time."—THOS. TANTISH, Skowhegan, Me., Mar. 29, 1890.

"You illustrate what I never saw in any other work of the kind—**practical bookkeeping**."—E. H. WILDER, bookkeeper for Pratt & Inman, Iron and Steel, Worcester, Mass.

"'Tis worth \$500.00!"—N. TOMNEY, Vermillion Bay, Ont.

"I credit your book with having effected an increase in my salary from \$65.00 to \$137.50 a month—a **clear gain of \$867.00 in one year** on that investment of \$3.00!"—L. R. PARKER, bookkeeper for William Axer & Co., Cotton Buyers, Brenham, Texas, July 15, 1893.

Size of book, 7¼ x 10¼ inches; pages, 293; printed in red and black; richly bound. **40,714** copies sold, and **4,039** testimonials received, up to Monday, March 19, 1894. Price, **\$3.00**. Sixteenth edition published August, 1893.

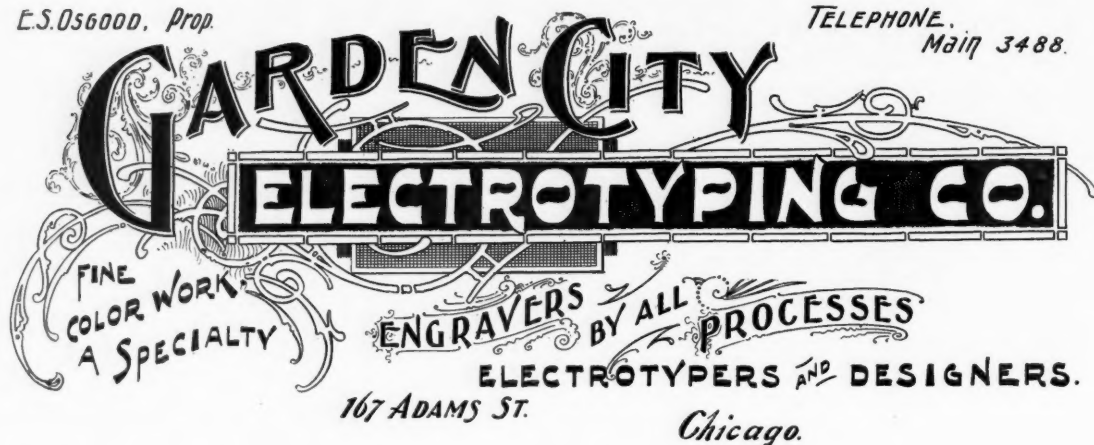
"Without the aid of a teacher I studied your book just eight weeks, sent my work to you for examination, and succeeded in obtaining your 'audit.' I then came to this city, without ever having seen the inside of a set of books, and immediately took control of a set of double-entry books for this firm, whose receipts during 1890 were about \$1,500,000. I am now the firm's chief accountant, and have five direct assistant bookkeepers under me. It is said—and I do not think exaggerated—that I have the largest set of books in Indianapolis. The above surely stand as self-evident facts that the channel of success was opened to me through the medium of your book."—WILLIAM O. SHIREY, head bookkeeper for the Parry Manufacturing Company, Road Carts and Road Wagons, Indianapolis, Ind., February 23, 1891.

Address all orders to

The Inland Printer Co.

214 Monroe Street, Chicago.

E.S. OsGOOD, Prop.

TELEPHONE.
Main 3488.

THERE ARE Printing Inks and Printing Inks.
But when you get through experimenting,
come back, as everybody does, to the old
reliable goods of

GEO. MATHER'S SONS COMPANY,
29 ROSE STREET, NEW YORK.
106 PEARL STREET, BOSTON, MASS.

Elegant and Original Drawings

for correct reproduction must not be made too
minute, or the lines will run into solid blacks.
To try the reduction that drawings will stand

Every Printer and Artist

should have a Reducing Glass. You need not
consult the engraver as to how small you can
make a cut—the glass will tell you.

REDUCING
GLASSES

(unmounted) mailed to any
address on receipt of

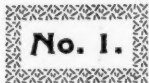
35 cents.

In a box securely packed.

THE INLAND PRINTER CO.

212-214 Monroe St., - - CHICAGO.

Twenty-two Specimens of Bill-head Composition



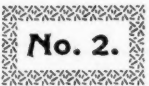
No. 1.

CONTRIBUTIONS TO BILL-HEAD COMPETITION
PUBLISHED IN DECEMBER . . .

Time of composition on each specimen. Practical specimens, forming a nucleus for a valuable collection.

PRICE: Unbound, 25 cents, postpaid;
In Substantial Portfolio, \$1.00, postpaid.

Twenty-two Specimens of Bill-head Composition



No. 2.

CONTRIBUTIONS TO BILL-HEAD COMPETITION
PUBLISHED IN DECEMBER . . .

Time of composition on each specimen. Practical specimens, forming a nucleus for a valuable collection.

PRICE: Unbound, 25 cents, postpaid;
In Substantial Portfolio, \$1.00, postpaid.

The above sets of specimens give many ideas as to type composition. Every one is different from the rest in the set. No. 1 contains mostly plain designs; No. 2 are more ornamental. You should have these. **Be sure and specify which set is wanted.** Address

THE INLAND PRINTER CO.
212-214 Monroe Street, CHICAGO.

Get the Machine best Adapted to your Work!

"PEERLESS," BEN-FRANKLIN-GORDON, UNIVERSAL Presses.

Improved

Printing, Embossing, Box Cutting and Creasing

Lever and Power...

PAPER CUTTERS. PRINTERS' SPECIALTIES.

FRANK BARHYDT,

New York Life Building,

... CHICAGO.

How Will Those Colors Look?

This is the question that bothers many printers, pressmen and others, when trying to decide on catalogue covers and other printed matter. The best way to find out at small expense is to purchase one of

White's Multi-Color Charts.

A 6 by 12 book showing seventy-three different specimens of paper, each leaf printed in six colors of ink—yellow, red, brown, green, blue and black—presenting thirty-two distinct effects on each specimen.

READ
WHAT TWO
AUTHORITIES ON
TYPOGRAPHY
SAY:

I am much pleased with your "MULTI-COLOR CHART." It meets a want. Every clerk who takes in orders, and every pressman who works in color, should have a copy. Please send me another, with bill, and much oblige,
Yours very truly,
THEO. L. DEVINNE, New York.

I consider the MULTI-COLOR CHART recently published by you a very useful, novel and interesting study in color printing for the printer, and can readily see how its use in a printing office, countingroom and pressroom can be made to save both time and money.
Very truly yours,
A. McNALLY, Chicago.

Sent postpaid to any address in the United States or Canada on receipt of price... 80 Cts.

(Former price was \$1.00.)

SUPPLY IS LIMITED, SO ORDERS SHOULD BE PLACED EARLY.



Address

THE INLAND PRINTER CO.,

214 Monroe Street, CHICAGO.

EVERY EMPLOYING PRINTER

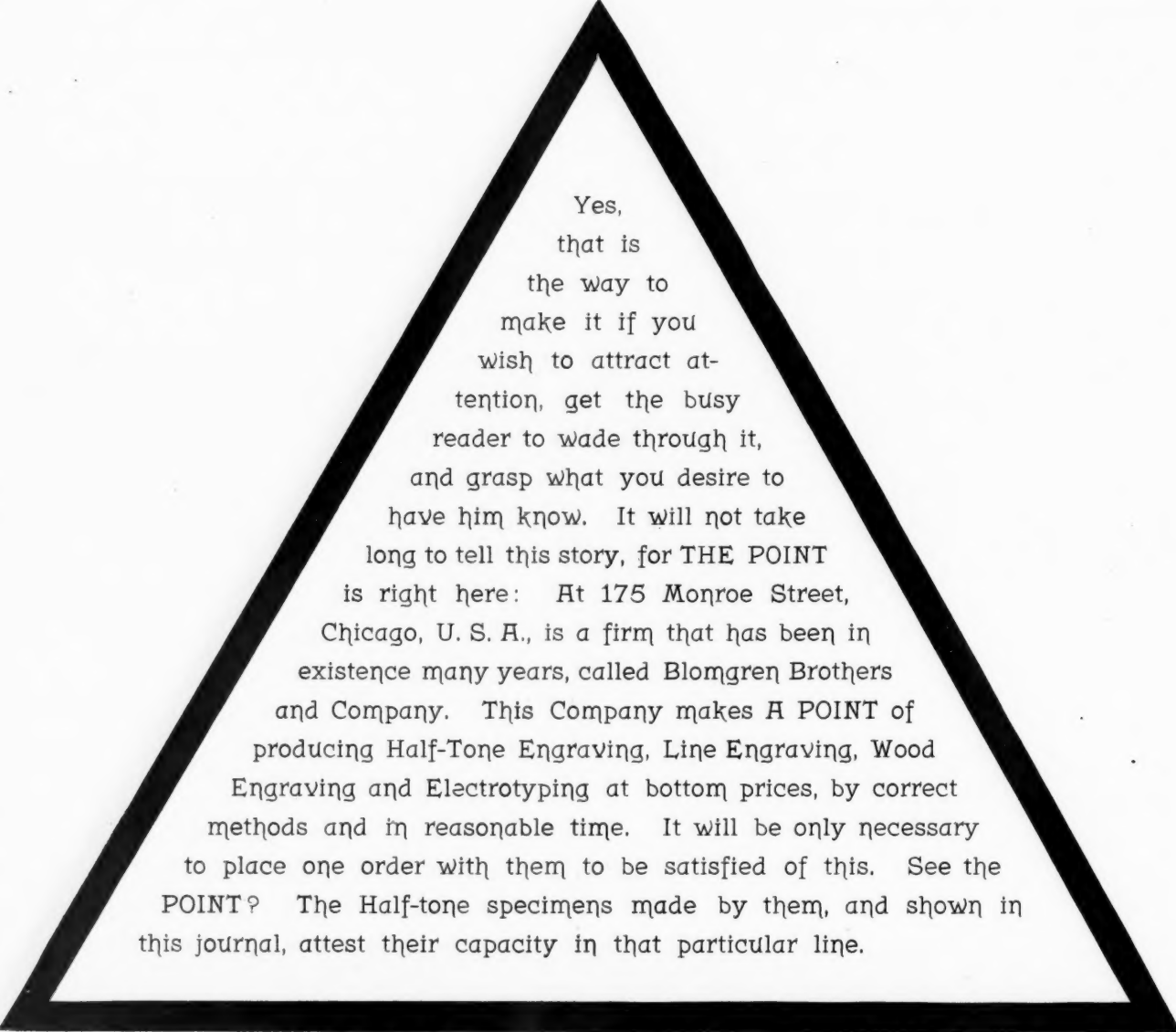
SHOULD HAVE ONE OF
THESE BOOKS.

AMONG THOSE WHO ARE NOW USING THE CHARTS
WE NAME:

L. Prang & Co., Boston, Mass.
J. J. Little & Co., New York, N. Y.
Swinburne Printing Co., Minneapolis, Minn.
Wright, Barrett & Stilwell, St. Paul, Minn.
Plimpton Envelope Co., Hartford, Conn.
Riverside Printing Co., Milwaukee, Wis.
J. C. Blair Co., Huntingdon, Pa.
Rees Printing Co., Omaha, Neb.
Raynor & Taylor, Detroit, Mich.
Canada Printing Ink Works, Toronto, Canada.
The Geo. Bishop Eng. Co., Montreal, Canada.
Porter Printing Co., Moline, Ill.
Herbert Fitch & Co., London, Eng.
Wells & Richardson Co., Burlington, Vt.
C. B. Woodward Co., St. Louis, Mo.
James McMillen, Pittsburgh, Pa.
Pantagraph Printing and Stationery Co.,
Bloomington, Ill.
Moss Engraving Co., New York.
Queen City Printing Ink Co., Cincinnati, Ohio.

“Make the ad. pointed.”

—*Profitable Advertising.*



Yes,
that is
the way to
make it if you
wish to attract at-
tention, get the busy
reader to wade through it,
and grasp what you desire to
have him know. It will not take
long to tell this story, for THE POINT
is right here: At 175 Monroe Street,
Chicago, U. S. A., is a firm that has been in
existence many years, called Blomgren Brothers
and Company. This Company makes A POINT of
producing Half-Tone Engraving, Line Engraving, Wood
Engraving and Electrotyping at bottom prices, by correct
methods and in reasonable time. It will be only necessary
to place one order with them to be satisfied of this. See the
POINT? The Half-tone specimens made by them, and shown in
this journal, attest their capacity in that particular line.

1895 CALENDARS

Cards, Hangers, Fans,
Panels, Folders, Etc.

PEERLESS  LINE....
ARE UNSURPASSED.

Unexcelled for beauty and design. Price Lists on application. Full line of Calendar samples by express, \$2.50. Rebate on \$35.00 order. We publish the largest line of Advertising Goods in the U. S. Send for our Catalogues. LIBERAL TRADE DISCOUNT TO PRINTERS.

THE BUFFALO  LITHOGRAPHERS.

KOERNER & HAYES,
Successors to and Proprietors of COSACK & CO.
100 LAKE VIEW AVE., BUFFALO, N. Y.

ROYLE'S ROUTING MACHINES.

RADIAL ARM, STRAIGHT-LINE AND OTHER KINDS.

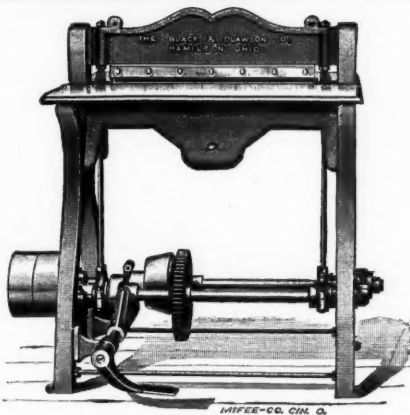


OUR ROUTING CUTTERS Are used everywhere, and are acknowledged to be the best.

SHOOT PLANES, DRILLS,
CIRCULAR AND JIG SAWS, TRIMMERS,
AND MACHINERY FOR ELECTROTYPERS AND ENGRAVERS.

Send for Circulars to

JOHN ROYLE & SONS,
PATERSON, N. J.



The Black & Clawson Co's

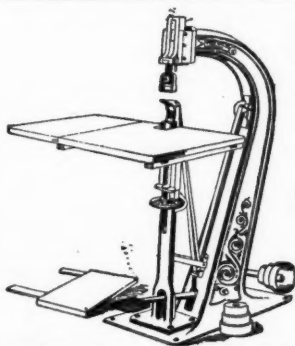
PATENT POWER PERFORATOR

Made in three sizes: 20-inch, 24-inch
and 28-inch.

Descriptive Circular and prices furnished on
application to

The Black & Clawson Co.

HAMILTON, OHIO.



Bates' Multiplex Numbering Machine

FOR PAGING AND NUMBERING.

Adapted to operate simultaneously two, three
or more numbering heads, adjustable for check
and order numbering, etc.

First-class mechanical construction. Greatly
reduced prices. Send for circulars.

BATES' MFG. CO.

Edison Building, Broad Street,
NEW YORK, U. S. A.

LONDON, ENG.—28-29 St. Swithin's Lane, E. C.

BATES' AUTOMATIC
Dial Setting
NUMBERING
MACHINE
FOR HAND USE.



TRADE MARK.

SPECIMEN BOOKS
FURNISHED ON
APPLICATION.

PHILADELPHIA PRINTING INK WORKS.

Charles Eneu Johnson & Co.

OFFICE AND WORKS:

509 SOUTH TENTH ST., PHILADELPHIA.

BRANCH OFFICES: { 47 ROSE STREET, NEW YORK.
99 HARRISON STREET, CHICAGO.
529 COMMERCIAL STREET, SAN FRANCISCO.

ALL GRADES OF TYPOGRAPHIC AND LITHOGRAPHIC INKS, VARNISHES AND PLATE OILS.
BOOKBINDERS' INKS IN ALL COLORS.

REMOVAL NOTICE.

Paul Shnledewend & Co.
195-197 S. Canal St.
Chicago, Ill.

GENERAL MACHINISTS

REPAIRING AND REBUILDING OF
PRINTING MACHINERY.

We make a specialty of putting Tapeless
Delivery on Tape Presses.

Isn't It Simple and Neat!

MEGILL'S PATENT Screw Adjusting Gauge Pins.



Meet with favor everywhere, as do all other
varieties of McGill's Gauge Pins.
A style for every purpose. Send for circulars.
Sold by all dealers.

EDWARD L. MEGILL,
60 Duane St., NEW YORK.



C. W. CRUTSINGER,

MANUFACTURER OF

PRINTERS' ROLLERS

—AND—

COMPOSITION,

18 N. SECOND STREET,

ST. LOUIS, MO.

Our Elastic Tablet Glue is the Best in the Market.

ESTABLISHED 1878.



Our Wood, Zinc and Half-Tone Engravings
always give satisfaction.

HALF-TONES MADE WITH ENAMEL PROCESS
ON COPPER.

The Union Printer.THE ESPECIAL ADVOCATE OF THE TYPOGRAPHICAL
UNIONS OF THE COUNTRY.

The Best Trade Paper published in the East.

SUBSCRIPTION RATES:

One Year, - - \$1.00 Six Months, - - 50 cts.

WARREN C. BROWNE,

12 CHAMBERS STREET, ROOM 10, - - NEW YORK.

LEADER OF THE NORTHWEST.

The Typographical Review.

Official Journal of Fifteenth District Union.

BRIGHT, NEWSY, PROGRESSIVE.

Per Annum, - - 50 cts. Six Months, - 25 cts.
Sample copies, 5 cts.

ADDRESS:

TYPOGRAPHICAL REVIEW, - Box 556, SEATTLE, WASH.

See

THE "COLOR PRINTER" OFFER

on page 279

Now Ready!Half-bound, in the most
substantial manner,**The American Dictionary of
Printing and Bookmaking.**Royal Octavo, half-bound, 600 pages, profusely illustrated,
\$12.00 cash, delivered; no discount to anybody under any circum-
stances.

HOWARD LOCKWOOD & CO., Publishers

126 AND 128 DUANE STREET, - - NEW YORK.

The United States Paper-Maker.

Devoted to the Interests of Paper-Makers.

Published monthly. \$2.00 per annum.

CHAS. C. WALDEN, Publisher, 132 Nassau Street, New York.

**New England
Stationer and Printer.**Devoted to the Interests of
Stationers and Printers.

Published monthly. \$1.00 per annum.

CHAS. C. WALDEN, Publisher, SPRINGFIELD, MASS.

La Revista Tipográfica.PUBLISHED
MONTHLY.THE ONLY Journal devoted to
Printing in Mexico.Correspondence in English
solicited.SUBSCRIPTION, \$1.00 A YEAR;
10 CTS. PER COPY.It circulates profusely throughout Mexico, Cen-
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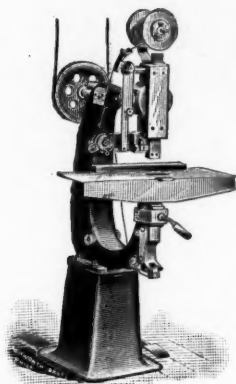
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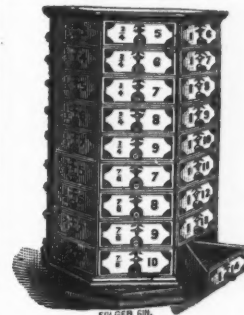
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Insertions in this Directory are charged \$6.00 per year for two lines, and for more than two lines \$2.00 per line additional.

BINDERS' MACHINERY.

James, Geo. C., & Co., manufacturers and dealers, 62 Longworth street, Cincinnati, Ohio.
Montague & Fuller, 28 Reade street, New York. Stitching and folding machines, etc.

BOOKBINDERS' SUPPLIES.

American Strawboard Co., 152 and 153 Michigan avenue, Chicago. Bookbinders' supplies.
Slade, Hipp & Meloy, 300 Wabash avenue, Chicago. Also paper-box makers' supplies.

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CARDS—SOCIETY ADDRESS.

Smith, Milton H., publisher, 95 Andrews street, Rochester, N. Y. Embossing to order.

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Babcock Printing Press Manufacturing Co., The, New London, Conn.; New York office, 9 and 10 Tribune building; Barnhart Bros. & Spindler, general western agents, Chicago.
Cranston Printing Press Co., Norwich, Conn. Manufacturers of The Cranston printing presses, all sizes and styles.
Duplex Printing Press Co., The Cox duplex, web and country presses, Battle Creek, Mich.
Goss Printing Press Co., 335-351 Rebecca st., near cor. Ashland ave. and Sixteenth st., Chicago.
Hoe, R., & Co., New York. Manufacturers printing presses, electrotype machinery and printing materials.

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ELECTROTYPERS AND STEREOTYPERS.

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Campbell & Blum Co. (successors to Campbell & Co.), 66 and 68 Longworth st., Cincinnati, O.
Drach, Chas. A., Electrotype Co., corner Pine and Fourth sts. (old Globe-Democrat bldg.), St. Louis, Mo. Electrotypers and stereotypers.

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Franklin Engraving and Electrotyping Co. (formerly A. Zeese & Co.), electrotypers, photo-zinc etchers, half-tone, wax and wood engravers, 341 to 351 Dearborn street, Chicago.

Heybach-Bush Co., Fifth and Main streets, Louisville, Ky. Most complete establishment in the South.

Juergens Bros. Co., 148 to 154 Monroe street, Chicago. Also process engravers.

St. Louis Typefoundry, 210 and 212 Washington avenue, St. Louis, Mo.

ENGRAVERS.

Benedict, Geo. H., & Co., half-tone and zinc etchers, wax and wood engravers and electrotypers, 175 and 177 Clark street, Chicago.

Weinhardt, A. M., Eng. Co., all kinds of wood engraving, 71 Washington st., Chicago.

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Bennett Folder.—Rockford Folder Co., Mfrs., Rockford, Ill. Cable address, "Folder."

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Chambers Brothers Company, Philadelphia, Pa. Paper-folding machinery.

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Ault & Wiborg Co., The, Cincinnati, New York and Chicago.

Bonnell, J. Harper, Co. (Limited), 17 Quincy street, Chicago; Ed Hauff, manager.

Buffalo Printing Ink Works, Office and Factory, 10 to 20 Brace street, Buffalo, N. Y.

Johnson, Chas. Eneu, & Co., 509 South Tenth st., Philadelphia, Pa. Branches: 529 Commercial st., San Francisco; 45 and 47 Rose st., N. Y.; 99 Harrison st., Chicago.

Levey, Fred'k H., & Co., 59 Beekman st., New York. Specialty, brilliant woodcut inks. Chicago agents, Illinois Typefoundry Co.

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Morrill, Geo. H., & Co., 146 Congress st., Boston; 17 to 27 Vandewater st., New York; 343 Dearborn st., Chicago; E. J. Shattuck & Co., 520 Commercial st., San Francisco, Cal.

Queen City Printing Ink Co., The, Cincinnati and Chicago.

Thalmann Printing Ink Co., St. Louis and Chicago. Mfrs. job, book and half-tone cut inks.

The Ullmann & Philpott Mfg. Co. Office and works, 89 to 95 Merwin st., Cleveland, Ohio.

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Wesel, F., Mfg. Co., 157 William st., New York

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Peters, C. J., & Son, 145 High street, Boston. Our half-tones are unexcelled.

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TYPEFOUNDERS.

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Dickinson Typefoundry, 150 Congress street, Boston, Mass.

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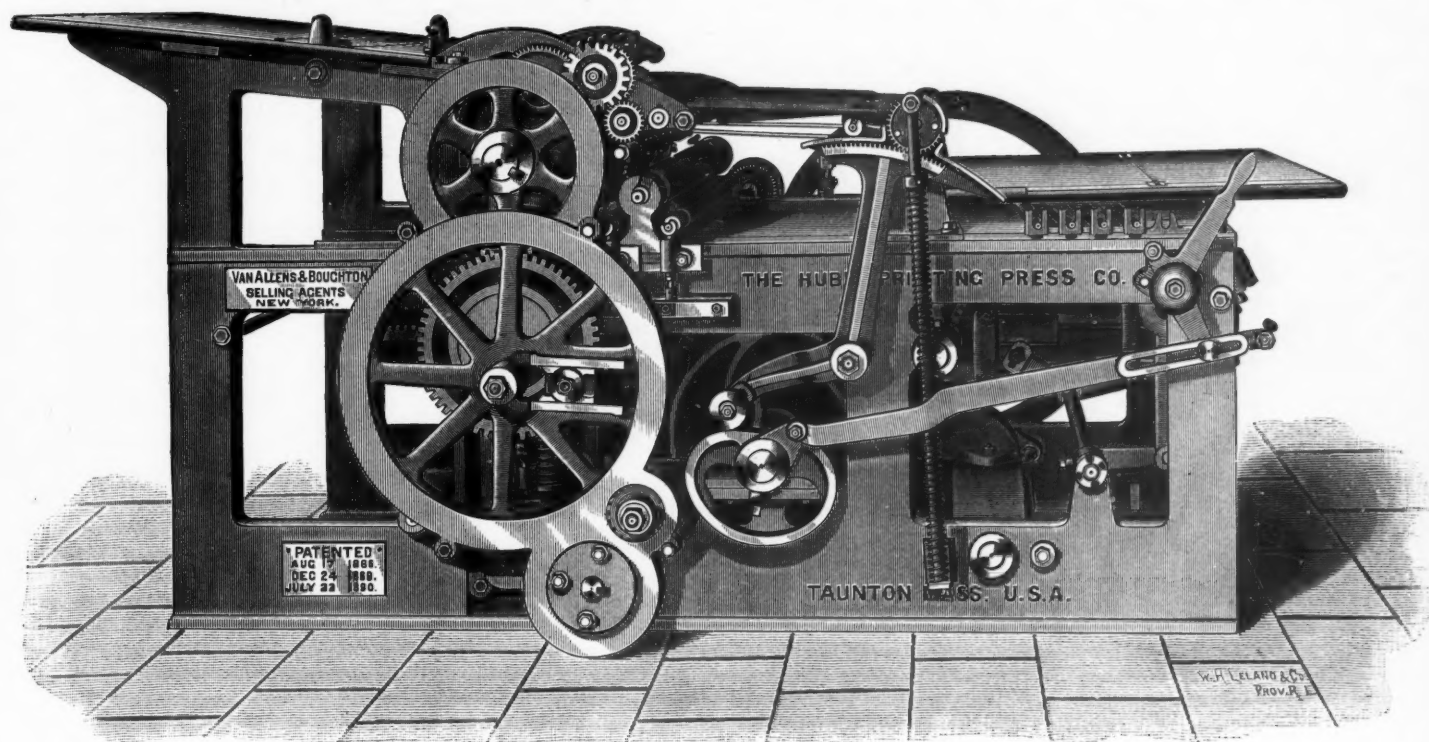
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There is no lost motion between the bed and cylinder during the printing stroke, and the register is perfect at all speeds.

The distributing and form rollers are of wrought-iron pipe, with steel journals welded in. The distribution is exceptionally fine. The cylinder never comes to a full stop when the press is in operation, but keeps moving slowly when the bed is reversing, until the speed of the bed is equal, when it increases in unison with the bed. The sheet is taken by the grippers when the cylinder is moving slowly—an important point in favor of perfect register.

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	Rollers covering entire form.	Bed inside bearers.	Matter.	Length over all.	Width over all.	Height over all.	Weight boxed.	Speed.
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FRONT DELIVERY .	3	28 x 35 in.	19 x 32 in.	8 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
BACK DELIVERY .	2	28 x 35 in.	23 x 32 in.	10 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200
BACK DELIVERY .	3	28 x 35 in.	19 x 32 in.	10 ft. 6 in.	5 ft. 10 in.	4 ft. 2 in.	About 4 tons.	1,200 to 2,200

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Employing Printers' Price List of Book and Job Printing.

Compiled by DAVID RAMALEY.

EMPLOYING PRINTERS in the United States need not be reminded of the general demoralization in prices caused by excessive competition. It is not to be presumed that any considerable number of printers are in business for the sole purpose of losing money. The necessary conclusion is, that in the wide differences between printers in estimating the value of work on any given job, the estimators are not thoroughly posted as to the expense side, or that in many instances some item of expense is carelessly omitted.

This book contains 320 quarto pages, the size of THE INLAND PRINTER. The reason for so large a page is that the book should become a fixture on the desk of the proprietor or clerk in charge of the work of figuring prices; so that if the prices therein are not considered in making figures, the book can be referred to, to discover any mistake in figuring, or to show how foolishly low one printer may go for the purpose of taking the work from another printer.

A partial description of the contents was given in the last issue of THE INLAND PRINTER.

As the first edition will barely pay the expense of publication already incurred, the

Special Offer in the Last Number of The Inland Printer

will be extended during the month of June, at the rate of Five Dollars, and subscribers sending a draft or money order for the amount within that time will receive a copy by return mail, through the postoffice, or by express, prepaid.

The subscriptions received during the month of May, from printers in twenty different states of the Union, are an assurance that employing printers are alive to the advantages of some such publication; and it would be a pleasant recognition of the necessity of the work if the first edition could be placed by personal subscription during the first month of its publication.

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Printers' Inking Rollers.
How to Cut Tint Blocks.
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Type Composing Machines.
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Hints on Plain Composition.
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How to Lock up a Form.
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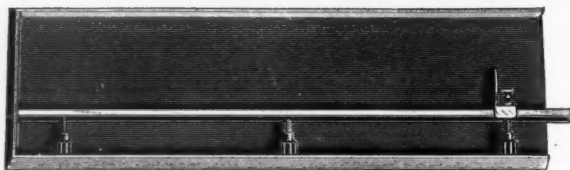
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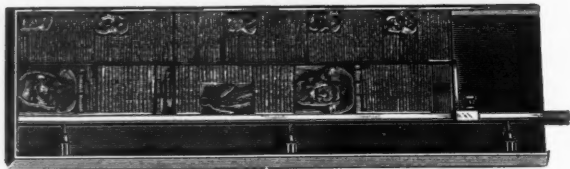
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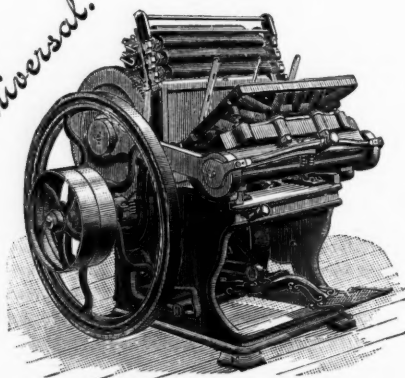
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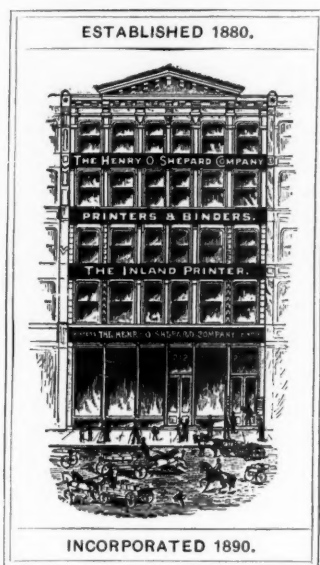
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WRITING ORDERS.

WHEN you send a written order for stock you do it with the object that you may receive what you want. We wish to point out in this article that *you* may know just what you want, when you write your order, but unless you make it intelligent to the one who receives it, one of two things will happen; either he will use his best judgment, and most likely send you just what you *do not* want, or he will write to you for further information. In the first instance you will no doubt claim that he should have written to you, and in the second you may say he should have used his best judgment, as the order was a rush order, and that you will have to dis-appoint your customer.

Our object in publishing this is not to find fault with our customers, but to point out to them, in a gentle but a forceful way, some of the most common omissions, to the end that they may be more explicit and in consequence receive the best possible service at our hands.

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5 M " 63, " 55, " "
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Per J. G. Black.

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on looking it up, that your last order, say for book paper, was for two different kinds; the question is, *which one* do you want duplicated, or perhaps it was for only one kind, but it might have been cut for you, say 12 x 18 inches, and then the question is raised do you want *this* lot cut. If we assume that you do, and send it cut to 12 x 18 inches, you will telegraph, at our expense, and ask us to "Express at once two reams Book Paper, full sheets," and will then write that you have shipped the cut stock back to us as you have no use for it. If, on the other hand, we do *not* cut it, and you wanted it cut, you will write that we should have known you wanted it cut, as you had been buying this paper from us for more than two years, and had never had it in full sheets. In the first instance you send us a telegram "collect 40c.," you send a lot of paper back that we must sell as a job, for what we can get for it, and when you come to settle your account you deduct the express charges on the full sheets that we sent on your telegraph order. You can readily see how unjust this is. We assume that it would be much easier for you to look up your previous invoice and copy it on your order than it is for us to search through four or five months' business to find it.

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1894.

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We are always willing and anxious to submit samples and quote prices, and to do all we can to acquaint you with our lines, so that you can and will write your orders so plainly that there can be no mistake, and then your goods will be shipped at the earliest possible moment.

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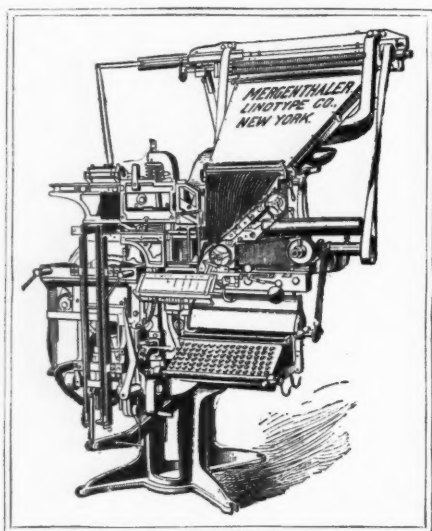


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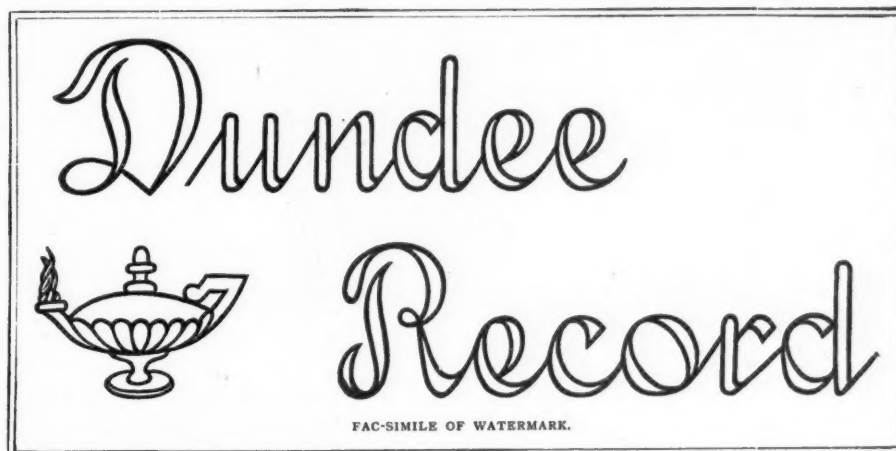
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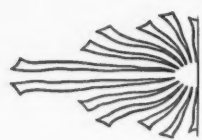
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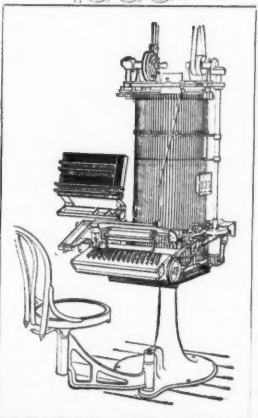
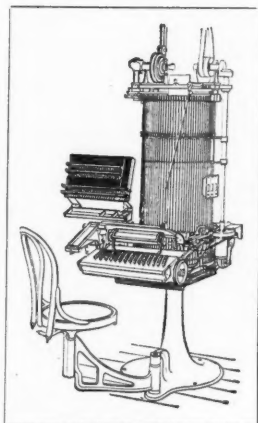
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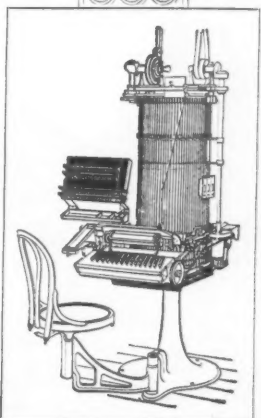
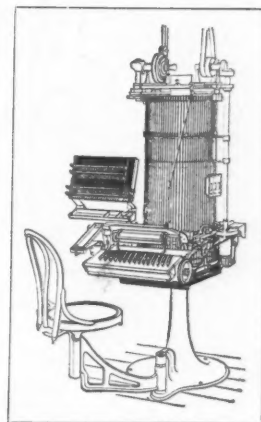
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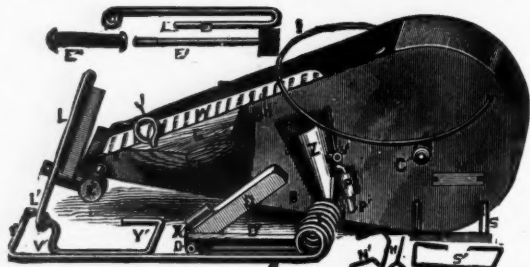
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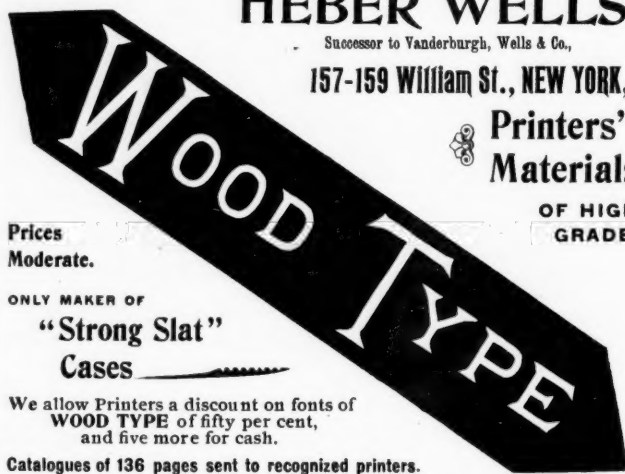
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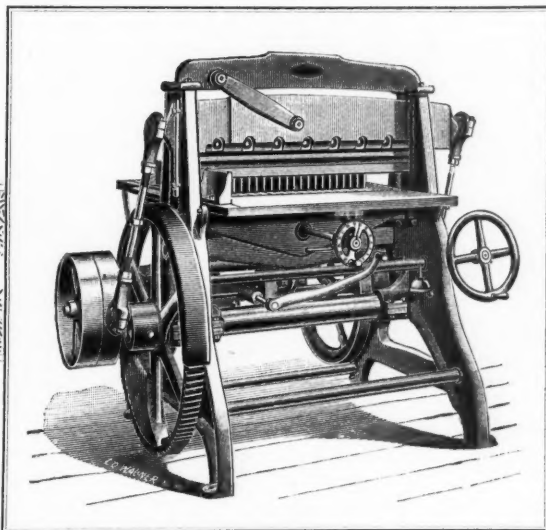
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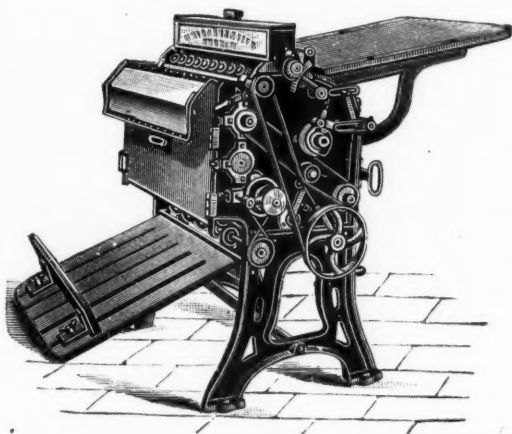


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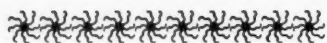
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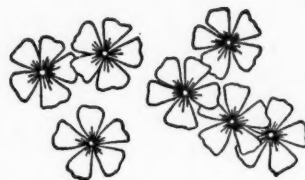
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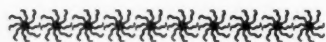
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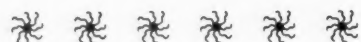
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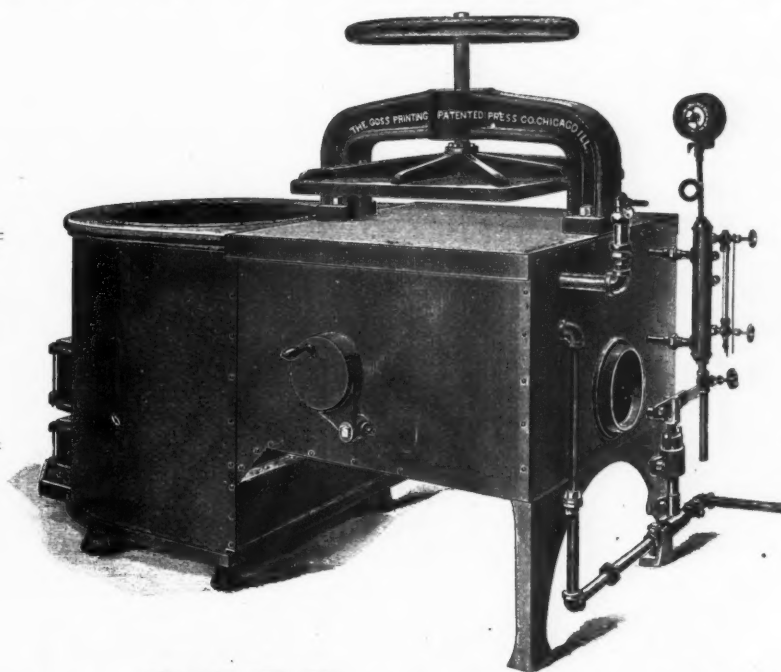
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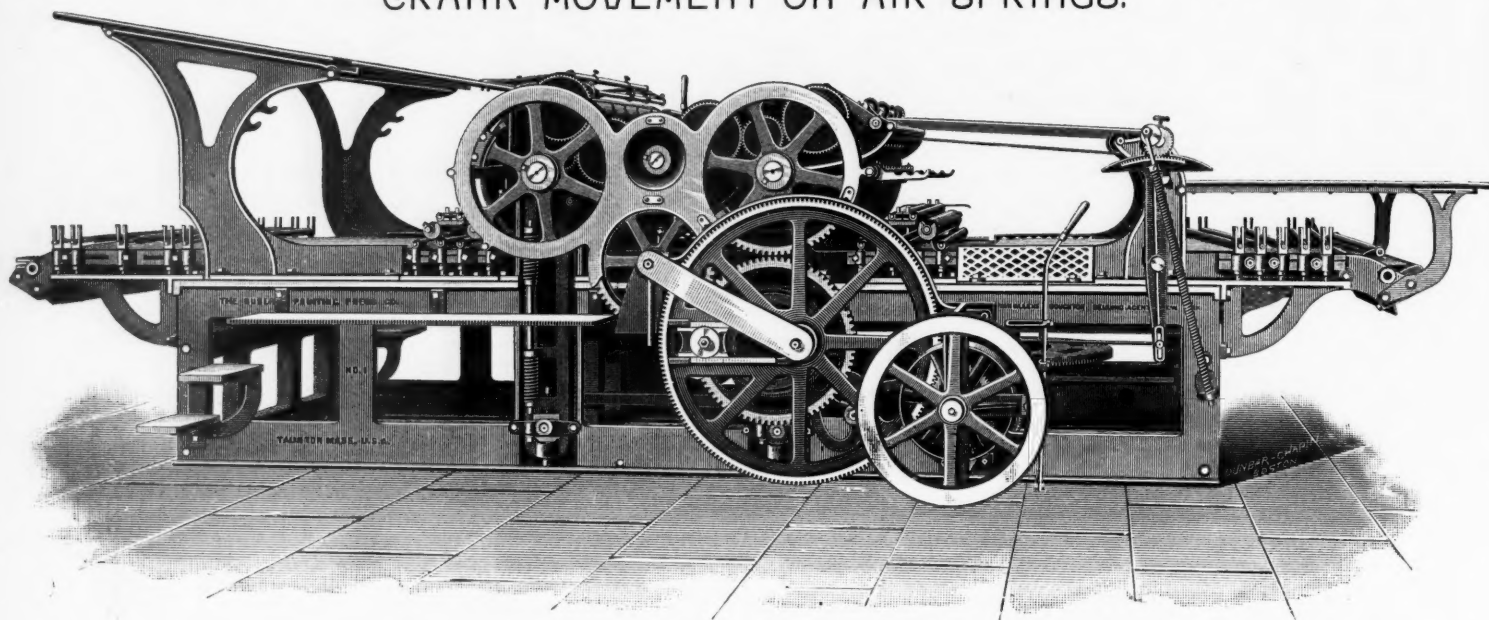
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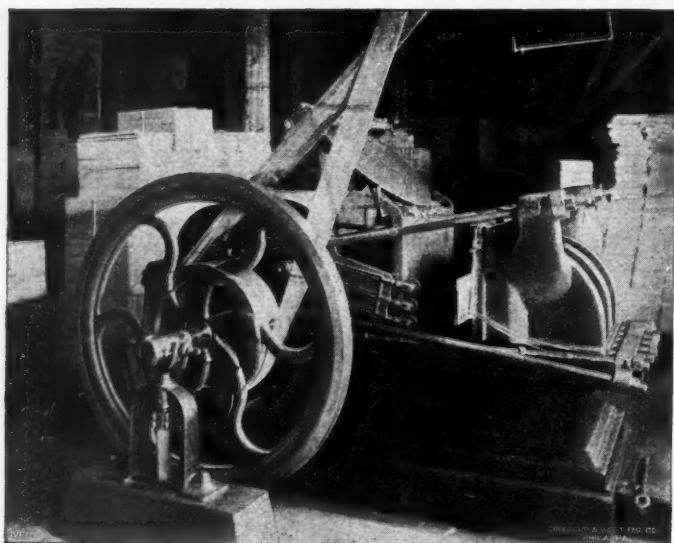
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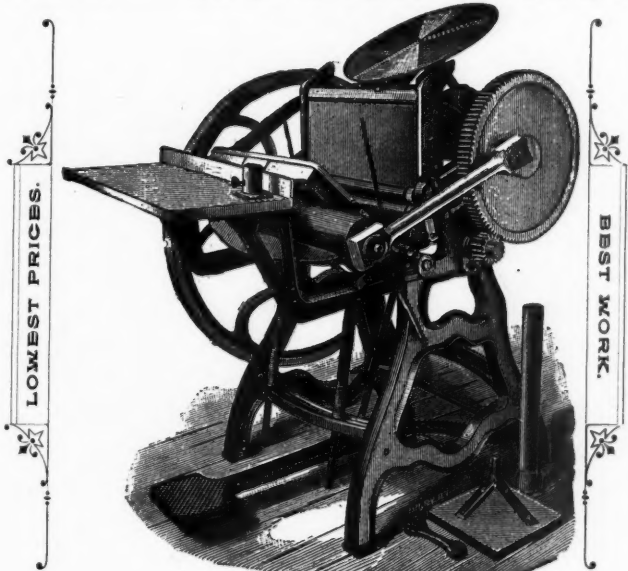
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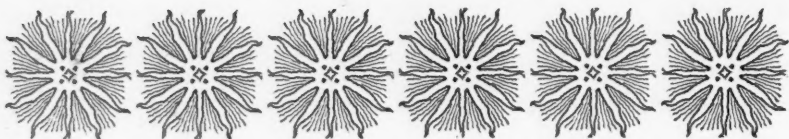
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Fine Cut Black ever introduced.

Works "like Silk"

Dries on paper (not rollers) immediately.

Has no equal anywhere,

Is rapidly displacing All Other brands.

Not as yet used by

CENTURY MAGAZINE.

HARPERS' MONTHLY.

SCRIBNER'S MONTHLY.

COSMOPOLITAN ETC. ETC.

But...

COMPARE any fine cut work done with
"EUREKA" with any in any one
of the above, or any other list of Journals; and
If you are interested, then write to

THE AULT & WIBORG CO.

CINCINNATI

NEW YORK

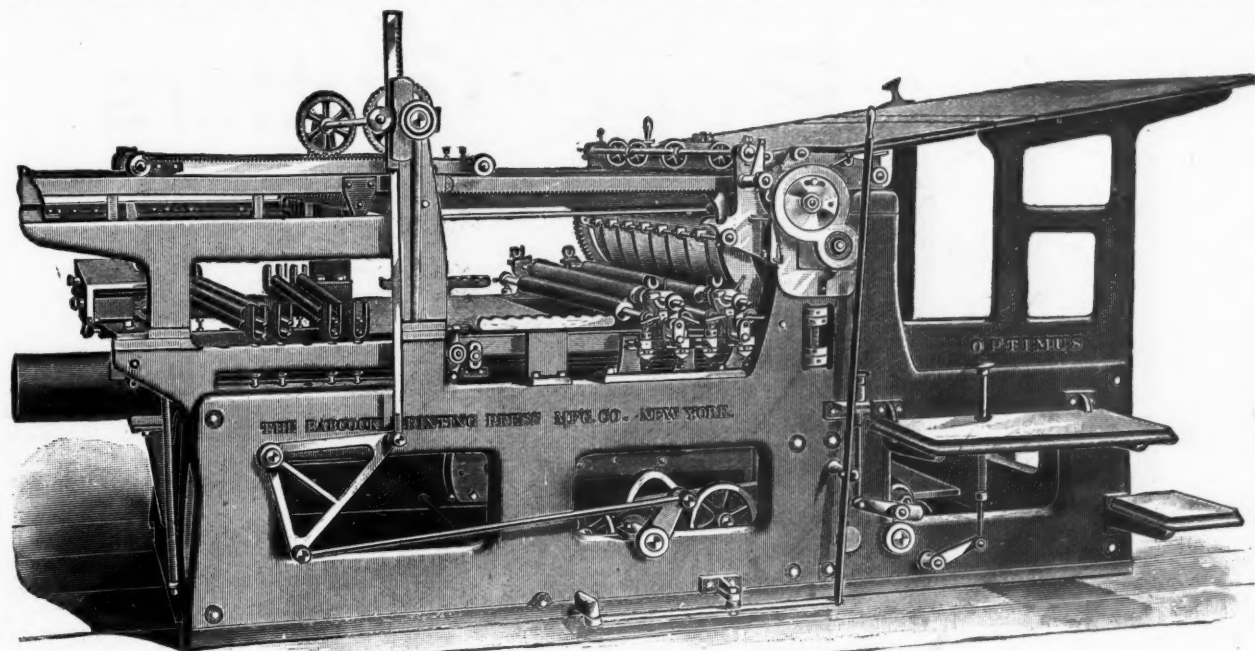
OR

(CHICAGO)

This page a sample.

Other specimens on application.

BABCOCK'S GREATEST SUCCESS!



The New Series **...OPTIMUS**

Two-Revolution Presses.

Built especially heavy for fine half-tone, catalogue, book and letterpress work.
Absolutely rigid impression and perfect register.

The only perfect front-delivery—printed side up—without fly, grippers, or
adjustments of any nature, from smallest to largest sheet.

The BEST Two-Revolution Press built.

Babcock Printing Press Mfg. Co.

FOR CATALOGUES, PRICES, ETC., APPLY TO
BARNHART BROS. & SPINDLER,
GENERAL WESTERN AGENTS,

NEW YORK OFFICE—12 Tribune Building.
Factory—New London, Conn.

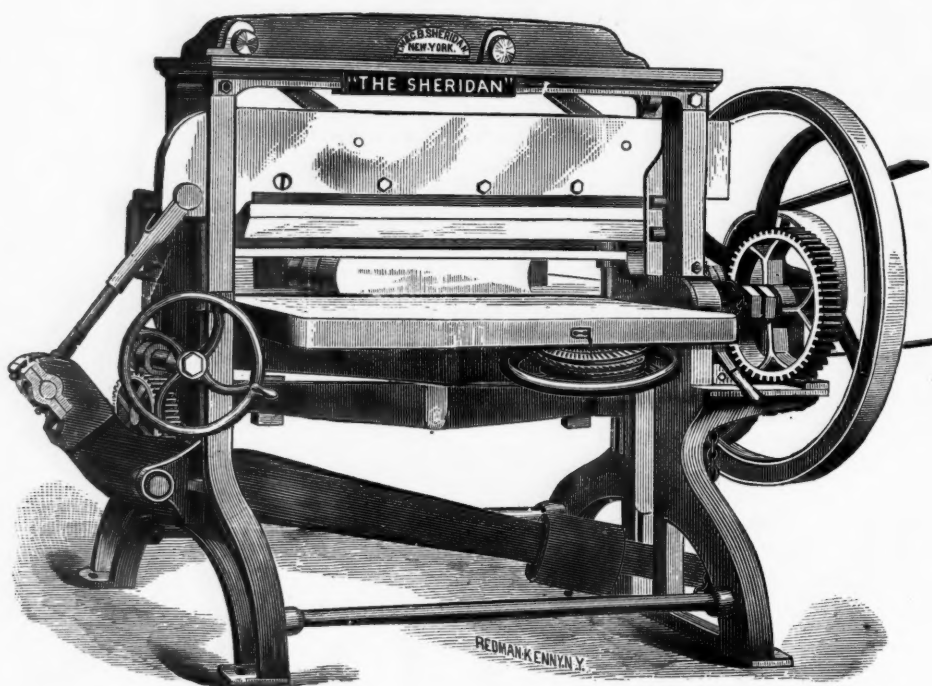
 **CHICAGO,** AND THEIR BRANCHES:

GREAT WESTERN TYPE FOUNDRY, Kansas City, Mo.
GREAT WESTERN TYPE FOUNDRY, Omaha, Neb.
ST. LOUIS PRINTERS' SUPPLY CO., St. Louis, Mo.
MINNESOTA TYPE FOUNDRY CO., St. Paul, Minn.

T·W·& C·B·SHERIDAN ~

ESTABLISHED 1835.

...Paper Gutters



...ONE OF OUR PRIZE WINNERS.

"Sheridan Auto" Gutter
 "The Sheridan" Gutter
 "Empire State" Gutter
 "Perfection" Gutter
 "Perfect Gem" Gutter

...**W**E received more Medals
 and Diplomas at the
WORLD'S COLUMBIAN EXPOSITION
 than anyone else in our line in
 the world.

...**Bookbinders' Machinery**...

...**W**E carry the largest stock
 in the Country, and
 can furnish a Full Outfit for the
 Largest Bindery or Paper Box
 Shop at once.

SEND FOR
 1894
 CATALOGUE.

2, 4 and 6 Reade Street,
 NEW YORK.

WORKS:
 CHAMPLAIN, N. Y.

413 Dearborn Street,
 CHICAGO.



DISCORDANT ELEMENTS

Meet when fine ink is not used with artistic types and first-class paper. To secure perfect harmony in printing, good ink is a most important requisite. By purchasing

QUEEN CITY PRINTING INKS.

You obtain an article that can be depended on under all conditions. Made in various colors, tints, shades and consistencies, to meet the varied requirements, but always up to standard as to quality—and the prices are right.



Send for sample sheets. Write us. We wish to get acquainted.

The Queen City Printing Ink Co.

CHICAGO: 347 Dearborn St.

CINCINNATI.

"THEIR MAKERS DON'T MAKE HALF NOISE ENOUGH ABOUT THEM."

PRELIMINARY EXPLANATION

Some time ago we learned that Mr. J. C. Blair, of Huntingdon, Pa., had written to Mr. John C. Otto, of Springfield, Mass., asking his opinion regarding our presses, and that Mr. Otto had responded thereto. We first communicated with Mr. Otto, who advised us that he was willing we should see and use his letter, provided Mr. Blair would consent, and would also furnish the original or a copy thereof. The foregoing will explain the following correspondence:

MR. BLAIR'S LETTER TO US.

JOHN THOMSON PRESS CO.,

No. 410 Temple Court Building, New York City:

HUNTINGDON, PA., June 4, 1894.

Dear Sirs,—We are in receipt of your favor of the 28th of May, and in reply to same inclose you herewith copy of the letter as received from Mr. John C. Otto some time since, and trust it may be of some service to you, and am glad to be able to send you such good advertising.

Yours very truly,
(Signed) J. C. BLAIR COMPANY,
J. C. BLAIR, President.

SPRINGFIELD, MASS., February 22, 1894.

J. C. BLAIR CO., Huntingdon, Pa.:

Gentlemen,—Replying to your inquiry of the 19th, would say that the presses to which you refer are in use by me and have been for the past three years. I first bought one, then another, and finally the third. My office was entirely destroyed by fire on November 22d, and you can see the esteem I hold these machines in when I say that I placed an immediate order for three of these machines within four days after the fire, and have since bought the fourth. This, too, in spite of the fact that other makers offered their presses at far lower prices.

I was brought up on Universals, then had a long experience with Peerless, Globes, Gordon and the Golding. There is not one press of the above list that can hold a candle to the Colt's Armory Press. I claim that they will do more work than any other press built.

Most makers claim great speed for their machines. Now, the question in my mind was this: What do you gain if a press runs 2,500 an hour if the feeder skips every third impression? I was deluded into buying a Golding on the claim of greater speed than the Universal. It had the speed, but on short runs the time spent in making ready more than made up for the time saved in feeding. This is the result of comparison with the old Universal.

MR. OTTO'S LETTER TO MR. BLAIR.

The Colt's Armory Presses are as much in advance of the Universals as is a Concord buggy over a dump cart. They are mechanically perfect; that is more than can be said about the Golding or Peerless presses. They don't break—anyway, that's been my experience with them. They are the fastest presses to make ready on that I ever saw; and they have as good a fountain as is found on the best Hoe cylinder press. Distribution A 1. Now, when you get down to speed that's where I say they beat all other presses. Their makers never crowed very much on speed to me, but I understand they never do, but my experience has been that the Quarto size runs beautifully at 2,000, the Eighth at 2,400, per hour. And one point not to be overlooked—take any press that is balanced with springs, and after they begin to wear the springs weaken and the press jumps or bangs. Now, with these presses, they are at their worst and noisiest when new. There is just a slight noise of the gearing, but not so much as the quietest new press I ever heard run made; but when they have run a week or two, then they are quiet, and the beauty of them is they never do get to make noise.

I inclose sample of blotter run on this press. Should like to show you samples of large half-tone cuts, and also diagram work done on them, work that no disk press built would handle, but lost all in fire.

If there is any one thing in the way of machinery that I am enthusiastic over, it is Colt's Armory Presses.

You can certainly do no better than to buy them. They will run as fast as any feeder can feed *right* and watch his work; they run anything any press will, and a great deal no other press can.

Their makers don't make half noise enough about them. Yours truly,
(Signed) JOHN C. OTTO.

We have designed and manufacture special styles of Presses for embossing, for paper box cutting, for book cover inlaying, etc., as well as for printing. Illustrated catalogue will be mailed on application. Address

JOHN THOMSON PRESS COMPANY,

Designers of "The Colt's Armory Presses,"

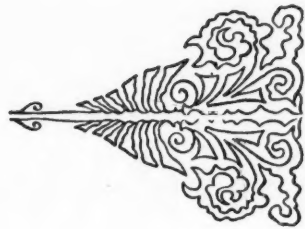
BRANCH OFFICE:
JACKSON AND DEARBORN STS.
CHICAGO.

TEMPLE COURT BUILDING,

NEW YORK CITY.

MONTAGUE & FULLER,

.... LATEST IMPROVED



BOOKBINDERS' MACHINERY.

General Agents for the Sale of

The Smyth Book Sewing Machines,
 The Chambers Book Folding Machines,
 The Elliott Thread Stitching Machines,
 The Acme Paper Cutting Machines,
 The Christie Bevelling Machines,
 The Automatic Paper Feeding Machines,
 The Ellis Roller Backer,
 The Ellis Book Trimmer,
 The Universal Wire Stitching Machines,
 The Seybold Automatic Book Trimmer,
 The Hercules Signature Press,
 The "Capital," "Criterion" and "Monarch"
 Paper Cutting Machines,
 The Lieb Rod Embossers, Inkers and
 Smashers,
 Arch Embossers, Inkers and Smashers.

EXTRACT FROM LETTER

World's Columbian Commission.

WASHINGTON, D. C.,
 April 7, 1894.

* * * "The exhibit of Montague & Fuller was one of the most ambitious exhibits in the Machinery Department, and the largest collection of machinery in its class." * * "The exhibit of Montague & Fuller was awarded nine medals and eleven diplomas."

Yours,

(SIGNED) JOHN BOYD THACHER,
 Chairman.

BY

(SIGNED) M. L. McDONALD, JR.,
 Chief of Awards for Machinery.

AND A FULL LINE OF

BOOKBINDERS' AND PRINTERS'

....MACHINERY....

THREAD, TAPE, WIRE,
 DUPLICATE PARTS, ETC.

We GUARANTEE
 Every Machine We Sell.



28 READE STREET, NEW YORK.

345 DEARBORN STREET, } CHICAGO.
 82 PLYMOUTH PLACE, }

RUBBERINE SETTLES THE QUESTION OF PRINTERS' ROLLERS.

RUBBERINE is an ideal Roller Composition. It is the result of some years' patient experiment by a young and ardent chemist, who is also a practical printer. We believe it to be a great advance in Roller Compositions and confidently expect it to be the first on the market as soon as it becomes generally known.

ITS CHIEF ADVANTAGES ARE AS FOLLOWS:

- 1—It possesses exceptional durability. One set of Rubberine Rollers will outlast two sets made of any other Composition.
- 2—It is very resistant of moisture, but has great affinity for the ink, and will not go green.
- 3—It is very tacky without being soft, and will not get hard.
- 4—Extremes of temperature will not affect it.
- 5—It will remelt readily and at a low temperature.
- 6—We furnish with Rubberine two compositions, "Hardening" and "Softening," to enable rollers to be made of varying degrees of hardness to suit various machines and climates.
- 7—Rubberine will reduce the cost of your roller bills 50%.

Furnished in bulk, or roller stocks covered. Also complete outfits furnished to enable printers to cast their own rollers. Samples and full information upon request.

Evelyn Patent Tint-Block Company,

MANUFACTURERS OF

SPECIALTIES FOR PRINTERS.

New Tint-Block Process.

Ornaments for Books and Job Work.

Rubberine Roller Composition.

Novelties in Brass Rules, Rule Terminals, Brass Combination Borders, etc.

Baltimore, Md.

BENEDICT

Operates every method of making plates or illustrations for letter-press printing.
Half-tone and Photo-zinc Etchings,
Wood, Metal and Map Engraving and Electrotyping.

ENGRAVER

Prices lowest consistent with quality. Facilities and capacity unexcelled.
Send for estimates and samples.
GEO. H. BENEDICT & CO.
175-177 S. Clark St.
CHICAGO

DEXTER FOLDING MACHINES

HIGHEST GRADE MACHINERY.

Your own interests will suggest that you should, at least, send for our Catalogue before buying a Folding Machine. . . .



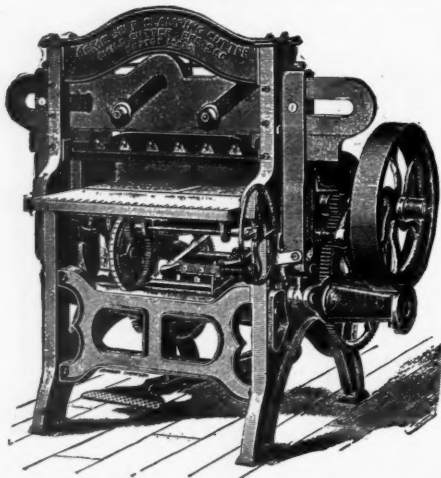
OFFICES: BOSTON, CHICAGO, SAN FRANCISCO, and LONDON, ENGLAND.
FACTORY AT PEARL RIVER, ROCKLAND CO., N. Y.

Dexter Folder Company,

49 Wall Street,

NEW YORK, N. Y.

ELECTRICITY FOR REGISTERING SHEETS IS
SOMETHING YOU OUGHT TO KNOW ABOUT.
HIGHEST AWARD AT COLUMBIAN EXPOSITION.
LARGEST OUTPUT OF FOLDING MACHINES.



THE "ACME" Self-clamping Cutter.

The only AUTOMATIC Self-clamping Cutter made. We combine Self and Hand Clamp. Also, Self and Foot Clamp. Labor saved will pay entire cost of Cutter in two years.

HIGHEST AWARD at the World's Fair.
FORTY sizes and styles, 28 to 72 inches.

Child Acme Cutter & Press Co.

64 FEDERAL ST., BOSTON, MASS.

MONTAGUE & FULLER, Agents,

345 DEARBORN ST., CHICAGO, ILL.
28 READE ST., NEW YORK.



THE HAMILTON MFG. CO., TWO RIVERS, WIS.

COMPLETE LINE OF

PRINTERS' FURNITURE.

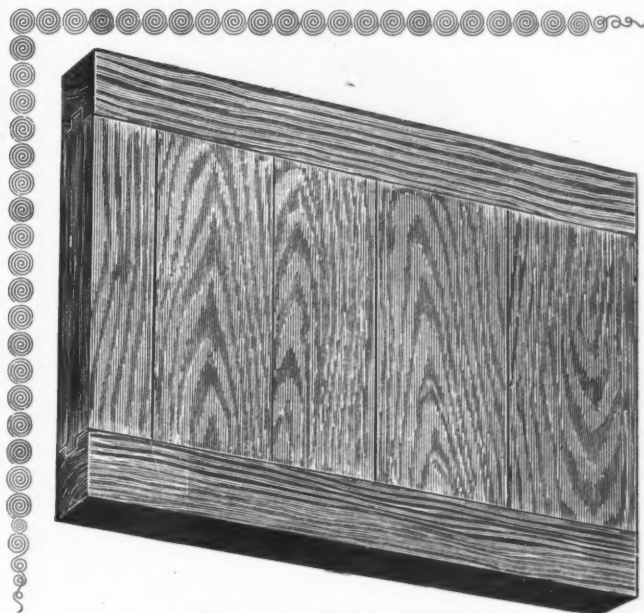
Consult us before placing your orders for

WOOD TYPE

We show over 600 different designs, all made in many sizes.

WE manufacture all kinds of BACKING for Electrotypers. For large plates we strongly recommend our **PANELED BACKING** (see cut). We guarantee this Backing not to warp under any circumstances. We put it up in 2-foot lengths and any width desired from 3 inches to 18 inches, and wider. This Backing is free from imperfections of every kind. Price, 20 cents per foot. Special prices on large lots.

Send for our complete Catalogues.



HAMILTON'S PANELED BACKING.

ALWAYS WIDE-AWAKE!

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Latest Improved Stereotype Block.

WITH NEW AND IMPROVED HOOKS, WHICH ADD GREATLY TO STRENGTH AND DURABILITY.



Write for circulars and prices.

F. WESEL MFG. CO., New York,

Manufacturers of and Dealers in

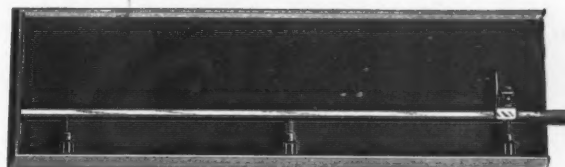
Printers', Electrotypers', Stereotypers' and Bookbinders'

... MACHINERY ...

Factory—Brooklyn, N. Y.

Salesroom—11 Spruce St., New York.

Murphy's Lightning Galley Lock!



THIS CUT SHOWS THE LOCK IN A GALLEY.



THIS CUT SHOWS THE LOCK HOLDING TWO COLUMNS OF MATTER.

The Only Successful Lock in Use.

PRACTICABLE, DURABLE, SIMPLE.

Highly Recommended by Experienced Printers. Instantaneous in its Operation. The Great Labor and Time-Saver for the Make-up. Indispensable to Business Economy.

IT COMBINES BOTH SIDE-STICK AND FOOT-BRACE.

MADE ENTIRELY OF BRASS.

FOR CIRCULARS AND PRICES, WRITE

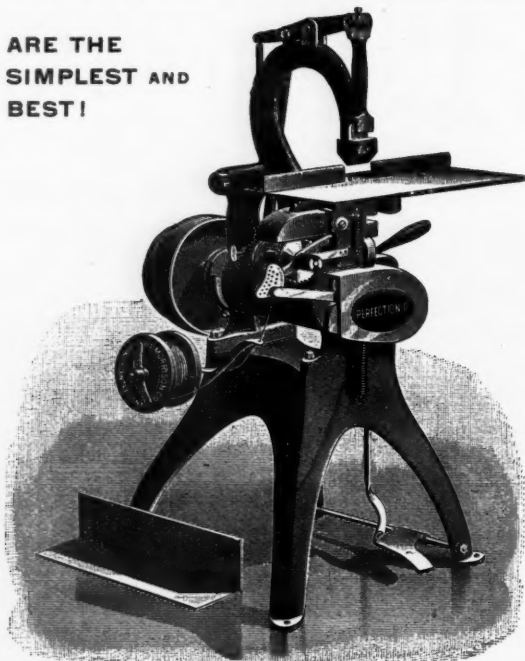
A. H. BEARDSLEY,

MANUFACTURER OF
... BRASS NOVELTIES.

ELKHART, IND.

THE MORRISON PERFECTION WIRE STITCHERS

ARE THE
SIMPLEST AND
BEST!



BARNHART BROS. & SPINDLER, 183-187 MONROE ST.
CHICAGO,

ARE GENERAL AGENTS FOR THESE MACHINES.

WIRE OF ALL SIZES CARRIED IN STOCK.

THE LEADING ESTABLISHMENT

ANYTHING
-in the-
ENGRAVING
Line

CROSSCUP & WEST.
ENGRAVING CO.
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Specialists
-in-
HALF TONE
(Ives Process)

SPECIALLY LOW RATES
FOR WORK IN QUANTITIES

Specimens on application.
state nature required.

ELECTROTYPE, STEREOTYPE, AND ETCHING MACHINERY.

We manufacture in our own factory everything in the line of Machinery used by Electrotypers, Stereotypers and Zinc and Copper Etchers. Our productions are invariably the best. We make an exclusive specialty of, and having had twenty years of experience in, this particular line, we are thoroughly alive to the requirements of the trade. Anything that we manufacture will be furnished on trial to responsible parties.

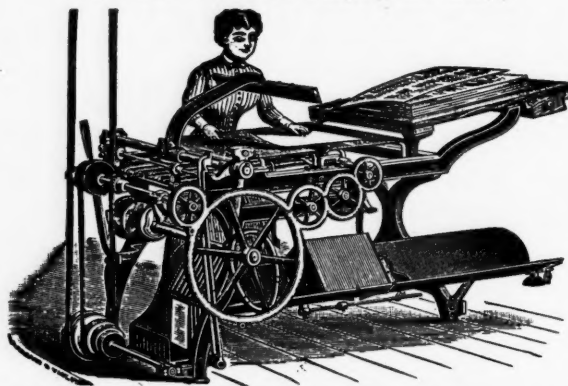
When you want information concerning our goods, remember that our catalogue is complete. Send stamp for one.

GEO. E. LLOYD & CO.

Canal and Jackson Streets,
CHICAGO, U. S. A.

====PAPER==== Folding * Machines

FOR FINE BOOK AND PAMPHLET WORK.



FOLDING, and FOLDING and PASTING MACHINES

Feeding to side guides for PERIODICAL WORK.

CHAMBERS BROTHERS COMPANY,

Fifty-Second St., below Lancaster Ave., PHILADELPHIA.

MONTAGUE & FULLER, General Agents,

28 Reade Street, - - - NEW YORK.
345 Dearborn Street, - - - CHICAGO.



"HELP ME OVER."

Engraved by Ives Process.

Half-tone engraving by
CROSSCUP & WEST ENGRAVING CO.,
911 Filbert street,
Philadelphia.
Duplicate plates for sale.

See advertisement opposite.



Wash drawing by Joseph P. Birren.

VIEW IN THE FIELD COLUMBIAN MUSEUM,
JACKSON PARK, CHICAGO.

From Chicago Graphic, June 9, 1894.

FRONTISPIECE,
THE INLAND PRINTER,
JULY, 1894.

Half-tone engraving by
GEORGE H. BENEDICT & CO.,
175 Clark street,
Chicago.